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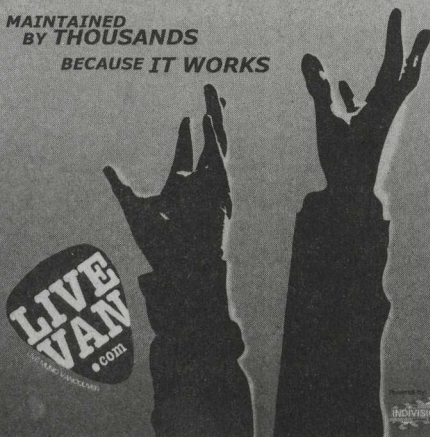
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Editor
Jordie Yow

Art Director
Nicole Ondre

Production Manager
Debby Reis

Copy Editors
Liz Brant, Simon Foreman, Debby Reis, Alex
Smith, Melissa Smith

Layout & Design
Nicole Ondre, Debby Reis, Steve Masuch

Ad Manager
Marie Benard

Under Review Editor
Melissa Smith

RLA Editor
Alex Smith

Calendar Listings
Melanie Coles

Promotions Director
Leanna Orr

Program Guide
Bryce Dunn

Charts
Luke Meats

Distribution
Peter MacDonald

CiTR Station Manager
Brenda Grunau

Publisher
Student Radio Society of UBC

July Cover Art
Andy Dixon

July Calendar Art
Simon de Brée

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Editor's Note

Dear Discorder:

You being an astute reader holding a physical copy of this magazine have probably noticed that your issue of Discorder looks a little bit different from the last one. It is indeed smaller and thicker, it is shaped less like a newspaper and a lot more like a magazine. Being a monthly publication, it makes a lot more sense to align our look with the magazine-style content we provide. We should be able to fit the same amount of content into this format as we did in the previous, our pages may be smaller now, but there's more of them.

If you are reading this on the Internet, you may be a little confused by the statements I just made. Discorder is now printing in demi-tab which is a smaller size that will fit nicely on your shelves next to any magazines you collect. Those of you reading this on the Internet may also have noticed that our website looks a lot different. We're very pleased to do a major overhaul of what has become a website that was a bit dated. Complaints about the website didn't fall upon deaf ears. We're doing our best to stay on top of all the useful things that a music magazine on the Internet can be, so take advantage of the new easier to browse, pretty, searchable, commentable website and if you want to check out what the paper version looks like online you can do that on the Internet, too. The redesign was carried out by the very talented Alanna Scott, who also collaborated with our Art Director to redesign our wordmark on the front page. If you need a website

designed and you want it to look good she is an excellent person for the job. More of her work can be seen at www.alannascott.com.

The change of our magazine's look could not have happened without the suggestions and very hard work of Nicole Ondre, our art director, who, I should point out, is the main reason our magazine consistently looks so damn good.

We hope you didn't miss the party to celebrate our magazine's format change. It has more than likely already taken place by the time you read this with Gang Violence, MT-40 and Reflektions playing at the Astoria on Canada Day. A special thanks to Aisha Davidson for making a beautiful poster!

If you did miss it though, never fear! We're going to continue to have events on the first Wednesday of every month at the Astoria. On Aug. 5 come down to check out Fine Mist and Humans play. It's going to be a non-stop dance party.

Those of you reading the physical magazine should now turn your eyes to the right, pick something out and get your read on. Enjoy the issue.

Cheers,
Jordie Yow

July Contributors

Articles

Jessica Barrett, Sarah Buchanan, Curtis Collier, Bryce Dunn, Robert Fougere, Dan Fumano, Akex Hudson, Andy Hudson, Justin Langille, Duncan McHugh, Luke Meats, Quinn Omori, Leanna Orr, Mark Paulhus, L.E. Portelance, Amy Scott-Samuel, Chad Thiessen, Saclan Twerdy, Jackie Wong.

Photo & Illustration

Simon de Brée, Gerald Deo, Andy Dixon, Robert Fougere, Monika Koch, Lindsey Hampton, Michelle Mayne, Quinn Omori, Jill Southern

Proofreaders

Anne Emberline, Robert Fougere, Debby Reis, Josh Tran, Reilly Wood, Graeme Worthy

Contribute.

To submit written content to Discorder, please contact: editor.discorder@gmail.com. To submit photography or illustrations, please contact: artdirector.discorder@gmail.com.

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The directors of this non-profit society are determined to open a dedicated all-ages venue in Vancouver. Isn't that a good idea?

12. Life After Radio

Host Sarah Buchanan chats with our reporter about her narrative based podcast, and gives us some insight into why it is so rad.

14. Unfamiliar Records

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19. Twin Crystals

Lead singer Jesse Taylor from Twin Crystals waxes about the Okanagan, Vancouver's music scene and Twin Crystals' prolific nature.

22. Green Mount Music Festival

Chicken Soup for the Indie Music Fan, this Nanaimo fest is probably the most universally positive and heartwarming festivals in existence.

24. Art Project: Andy Dixon

He runs Ache Records, has been playing in bands since he was 11, does freelance graphic design and exhibits his visual art internationally. Damn.

28. More Than This

Granville street has a thriving late night party industry, but not everyone finds it to be welcoming. Jessica Barrett puts together a diverse body of opinions to look at what hope there is for live music in Vancouver on Granville and off.



the Tranzmitors by robarazzi.biz

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Textually Active:

The Rest Is Noise: Listening to the 20th Century | by Alex Ross

by Andy Hudson

I listened to Alex Ross' popular history of avant-garde music while driving a rented Dodge Caravan for 11 straight hours, up from our nation's capital to the mosquito-rich hitch-hiker's hell of Wawa, Ontario.

The idea, I guess, was to subvert the wilds of northern Ontario. Thundering past a mess of porcupines, "Jesus Saves" billboards and a container truck painted with the American flag—raising at Iwo Jima, we heard Ross explain how in the cafés and concert halls of 19th century Europe, composers like Strauss, Stravinsky and Bartok opened the door to the kind of obscure, atonal music that sent box-seat

Ives ran two marching bands past each other just to sit and hear them clash? Sure I do. And I can't believe an orchestra played Strauss' *Symphonia Domestica* to 5,000 New Yorkers packed into the city's first two-block department store.

Ross excels at detailing changes in public taste and lifting juicy tidbits from composers' private lives, like the three-hour therapy walk where Freud and Strauss decided that his music stemmed from a childhood episode where Strauss ran into the street to avoid his fighting parents and heard the cheerful folk tunes of a street performer.

Do I care that the American composer Charles Ives ran two marching bands past each other just to sit and hear them clash? Sure I do.

sophisticates into fist-fights.

The Rest is Noise reads like a pack of biographies. Ross skips back and forth across decades as he revolves around the public reception and private lives of composers from Sibelius to John Cage. In a velvety style that will please the CBC Radio 2 crowd, Ross the scholar details how Mahler circled this particular line of Nietzsche's *Zarathustra* or explodes that long-running rumour about Debussy leading a weird order of Catholics who claimed to know the secrets of the Holy Grail.

In the Dodge, Ross' chronicle of 20th century zeitgeist had to compete with my first taste of satellite radio—a good test of his storytelling. Do I care that the American composer Charles

a racist upper-crust.

But when Ross writes about pure music, whether it's a six-tone gamelan scale that inspired Debussy or an hour-long tone poem by a composer steeped in Dada, we found ourselves switching the Dodge's stereo over to NPR, the Sabbath channel and Play-boy's sexy stories. Ross is best when chronicling the personalities behind the music—to explain the sound itself, I'd rather turn to books by John Cage.

Still, *The Rest is Noise* is a well-researched, detailed sweep of a huge shift in what used to be a popular form of music. If it fails to evoke much of the music itself, you can always read it with *The Rite of Spring* on the stereo beside you.

R.I.P. MJ



anonymous fan art found by Debby Reis



Riff Raff

by Bryce Dunn

Summer is here and we've got more bounce for the ounce this month, dear readers, with a couple local acts to kick off the proceedings.

Firstly, I can imagine **Pretty Vanilla** caused quite the stir by bringing the glam and shazam to the Vancouver Aquarium in order to create the cover that adorns their newly pressed EP, *7 Inches Deep*. Thankfully, no animals were harmed in the photo shoot—'cause the music does the damage instead. Recorded at the upstart studio to the stars, Little Red Sounds, the four songs herein each dip into decidedly different waters, but they do so with a strong undercurrent of fun and catchy rock and roll. From the Dion-esque doo wop of "Lost in the Soda Shop" to the bubbly Bay City Rollers stomp of "Radio Glow" to the T-Rex inspired rocker "Paper Tiger" and the rollickin' **Romantics**-style power-pop of "New Love," **Pretty Vanilla** will have you shakin' in your skinny jeans and rarin' for more deep sea adventures. Recommended.

Another local by-product of the aforementioned Little Red Sounds stable is the latest ball-bustin' slab-o-wax from **the Jolts**. Just like the explosive fireball depicted on the front cover, Joey Blitzkrieg and company blaze through two new tunes of chew 'em up, spit 'em out rock of the highest order. Both "Born Speedin'" and "Gimme Gasoline" conjure the spirits of Nordic riff masters like **Gluecifer** or **the Hellcopters**, but if you need further convincing, close your eyes while listening to each track and tell me you don't hear either of those tracks being out of place on **Turbonegro's** ear-shattering *Apocalypse Dudes*. Once finished, open your eyes to watch the video shot for "Born Speedin'," have a chuckle at the expense of the other local band featured in their piss take of the rockers versus mods (and therein lies your first clue) clash of the titans, and catch these leather-clad no-goodniks on a stage near you.

Armed with more reasons to let your inner mosh out are frequent show mates of our beloved Jolts, Edmonton's pogo-inducing punks **Let's Dance**. Their new EP displays keen songwriting thanks to hyperkinetic front man Ben Disaster and even some pseudo-ska flourishes thanks to some added keyboard in the tune "Out On Top." "Calling All

Cars" takes **the Clash** to task with a punchy number about running from the law, while "X-Ray Eyes" and "Outta Time" barely leave you time to breathe with their manic hardcore-styled hijinx. You've got some heavy duty dancin' and listenin' to do.

Lastly, two new records from the Sweet Rot Records factory of twisted punk and fractured pop delights: the first, a solo outing from Jeffrey Novak (main man behind Nashville band **Cheap Time**) which displays his affection for **Donovan** on "Short Trip Home" with its slightly anglicized '70s glam-pop stance and "One Of A Kind" which flirts with psychedelia while buzzing around your brain. The second being **the Shackles**, a Seattle-based band with at least one member of the **Coconut Coolouts** and more off-kilter pop than you can shake a stick at. "Broken Arm" will resonate with anyone familiar with **the Clean** due to its subdued, but playful keyboard and drum interplay, and "Funeral Shroud" rings loud and boisterous, not gloomy and dark like the song name may suggest. With its choir-like intro and snappy halftime beat, the song happily skips along only to derail around the halfway mark, but it quickly shifts the tempo into overdrive and finishes with an almost Sunday service-inspired finale.

And with that, I am done. Thanks, as always, for reading.

Pretty Vanilla

Paper Tiger Productions

www.myspace.com/prettyvanilla

The Jolts

Eat Shit And Die Records

12012 95th St. Edmonton AB, Canada T5G 1M7

Let's Dance

No Front Teeth Records

www.nofrontteeth.net

Jeffrey Novak / the Shackles

Sweet Rot Records

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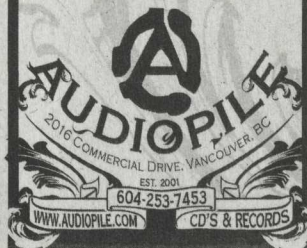
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photos of various venues visited with city council by robarazzi.biz

Venews:

Discorder and Pro Fun City take city council for a ride

by Jordie Yow

On a sunny evening in June, city councillor Heather Deal from Vision Vancouver, myself and Kalin Harvey from Pro Fun City went on a bike ride. On our ride we stopped by a number of venues that seem to keep coming up in the pages of this paper for the trouble they've been having with Vancouver. We met with those who run Little Mountain Studios, the Cobalt, the Peanut Gallery (now defunct) and some of the directors of the Safe Amplification Site Society [ed. We don't get into the discussion with SASS much here, but check out the profile on them on page ten]. We also met with one other venue that preferred to remain anonymous out of fear of reprisal. For the purpose of this article we will refer to their venue as Location X and the owners as Jack and Jill. These various groups spoke with Deal about the problems they'd

faced and what could be done to make it easier to run a venue in Vancouver. Deal put forward some big ideas for change that could help venues run in the city.

The owners of Location X identified an attitude problem amongst those who enforce the bylaws that venues have to abide by. Police and bureaucrats who dealt with the situation universally came at Jack saying, "We will shut you down," he said.

At a hearing to determine the fate of Location X's liquor license, Jack and Jill related that the adjudicator of the case told them their business should not be run like a community hall and that if people don't buy food they should be kicked out.

This exemplifies one of the biggest problems in Vancouver's music scene: the seemingly antagonistic attitude between the more official and authorita-

tive channels at City Hall and the actual musicians and music fans.

In the case of Location X, Deal said that people seem to be coming at it with an attitude that "music equals excitement which equals trouble which equals bad."

This may be changing with some priorities for bylaw enforcement being rethought Deal said. "My highest priority for [bylaw] enforcement is health and human safety," she said.

While Deal said she was unlikely to get in there and micromanage staff decisions about individual situations, she and her party, Vision Vancouver, want to prioritize issues such as human safety rather than following a strict rules-based bylaw method of enforcement.

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Deal said that people seem to be coming at it with an attitude that "music equals excitement which equals trouble which equals bad."



Film Stripped:

Barry Doupé's
Ponytail:
A movie that is really,
truly strange.

by Sarah Buchanan

"I think the term 'Lynchian' is lazy," claimed Barry Doupé, a Vancouver artist whose first feature-length computer-animated film *Ponytail* has elicited many a comparison to the work of David Lynch. "There's a lot of work out there that's creepy and weird and interesting, but there's an authenticity about some weirdness. There's something truly strange. Like, you start to think that a person couldn't have made that, there had to be some kind of macrobiotic fungus that formed it."

Ponytail is a movie that achieves this level of true and unadulterated strangeness, leaving a wake of frustrated narrative-hounds searching for a coherent structure, and the rest of us searching for the fungus that created it. But you can't watch a Barry Doupé film if you're looking for something. You also can't watch a Barry Doupé film if you have an aversion to computer-animated nudity, rotting computer-animated animal corpses and dialogue that references both Neil Hamburger jokes and B.C. filmmaker Stan Douglas in the same breath.

I realized upon viewing the film for the second time that the trick is to kind of lean back, grab a bag

of cheezies, find a good chair (one that is hopefully more comfortable than those provided by VIVO at the film's Vancouver premiere—let me just say that I totally love that space and value their programming immensely but they *really* need to do something about those chairs), and take in the amazing visual wonderland of computer-animated colour and movement. From the first images of a woman's face spouting ink from her eyes, a telephone off the hook and a tape player turning itself on, you get the feeling that these images interact in a similar way to the characters, who all speak a sort of broken-German dialect of pop-culture references and truisms. Doupé's attachment to text-to-speech technology, in which a computer translates text into a mechanical spoken language, mirrors the unnatural imagery, taking it one step further with inverted syntax and jarring sentences.

And why choose German with subtitles instead of English? Was it simply an effort to add another layer of weird? Have his screenings at the Tate Modern and various European galleries made him reach out for an audience that seems to appreciate his work

more than... well... Vancouver? Apparently not. "I had made some previous films using text-to-speech in English, but people couldn't really understand what they were saying," he claimed. "So as an experiment, I did a talk in Chicago and tried one clip in German text-to-speech with subtitles. Afterwards people were talking to me about things characters were saying—it felt to me like people knew what was going on."

The subtitles really did add another dimension to the dialogue, which helps viewers interpret the sometimes cryptic-yet-beautiful phrases that seem to come out of nowhere. Phrases like "Do you like finger?" or "Does anyone notice when the young move youthfully?" The final effect comes off as the mutated offspring of a hacked copy of *The Sims* and (call me lazy) a David Lynch film, with the kind of narrative stream that runs through your weirdest nightmares. It makes sense on one level of your brain, while the other level is trying to figure out what the fuck is going on.

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Ponytail stills courtesy Barry Doupé

You also can't watch a Barry Doupé film if you have an aversion to computer-animated nudity, rotting computer-animated animal corpses and dialogue that references both Neil Hamburger jokes and B.C. filmmaker Stan Douglas in the same breath.



illustration by Monika Koch

SAFE AMPLIFI CATION SITE SOCIETY

by Jordie Yow

"I have a seven-year-old son who has seen me play twice in his life." This is a heartfelt statement by Rose Melberg, a director for the not-for-profit Safe Amplification Site Society and a local singer-songwriter best known for her beautiful acoustic live set.

"We're in the business of selling alcohol. We're not a fucking daycare."
—anonymous Richard's on Richards employee



Though the seven-year-old Sam may be a bit younger than the average youth trying to see some live music in Vancouver, Rose brings up a good point. Venues in town that are bars may have their own set of problems, but running an all-ages venue in this town is a whole lot tougher—they can't sell liquor to minors and that cuts a big source of revenue that helps most venues in town pay rent.

Jarrett Evan Samson, another director of the society and a musician who plays with Collapsing Opposites and Shipyards, had a story that really drove the point that bars and kids don't mix. When he was 16 he desperately wanted to see Matthew Sweet play at Richard's on Richards. He wanted to see Sweet so badly, but he had a conscience, so he decided that instead of sneaking in, he would try to appeal to the owners of Richard's to work out some way he could go. They have lots of concerts there, they must love music. Surely they would understand the desire of a rabid music fan to get in and see his favourite band. So he sucked up his pride, asked his mom if she would be willing to come supervise him at the show and called Richard's. After explaining his desire to see Sweet he was rudely told "We're in the business of selling alcohol. We're not a fucking daycare." Then he was hung up on. Samson got a fake ID and went anyways, but the memory of those final words stuck with him.

Situations such as the ones described and more prompted the directors in the group start thinking about the necessity for a dedicated underage venue in Vancouver. When they realized that they'd all been thinking the same thing they realized they had enough people to start an organization dedicated to their collective goal.

Samson and Melberg were sitting in a circle in the Shed with three other directors of SASS: Ryan McCormick from Collapsing Opposites, Caitlin Gilroy from Melodia and Unreliable Narrator, and David Mattatall from Shipyards. It's easy to see why they wanted to meet to chat with me in the Shed. The Shed is pretty much exactly the sort of place

that SASS hopes to run; located in East Van, it acts as a jam space and small venue that's popular for those who don't feel it's necessary to drink at a show. It's a great space and popular with the younger folk in Vancouver's music community, but it does have some problems. It's just a shed in someone's backyard—tiny, not soundproofed (jamming ends at 9 p.m.), is being sustained by the goodwill of the

"I don't think there's one artist yet who hasn't said 'Yes, that's what Vancouver needs,'" Mattatall said.

home's tenants and neighbours and is definitely not zoned or licensed with the city as a proper venue.

"We want something that's sustainable, that's permanent," said McCormick.

They've got a wish list of their ideal space. They're working towards creating a venue/art space that is soundproof (or soundproofable) with a capacity between 85 and 200, that is accessible to the people of Vancouver, legal, affordable (for the society and people who go there) and most importantly, all ages, so it won't be making its money on alcohol sales either. That's a tall order, but SASS has a lot of determination, and it goes beyond the five directors who spoke with me.

SASS currently has 35 people signed up and those members participate in various committees that are working towards goals such as raising awareness and raising funds. The group is getting a lot of support from performers and the local music community.

"I don't think there's one artist yet who hasn't said

'Yes, that's what Vancouver needs,'" Mattatall said.

They're still a long way from achieving their financial goals, but they're working towards it with an admirable determination and patience.

"We want to find a space that's right for us, but we want to find a space that's right for us at the right time," said McCormick. They're not going to cut corners to open a space before it's able to sustain itself through some sort of funding.

The group is spending a lot of time brainstorming ways to gather the funds that will be necessary to run this space.

"We're artists primarily," said Samson jokingly. "We don't have bags of money."

They've been looking at other cities for inspiration on how such art spaces are run, such as the Vera Project in Seattle, the Smell in L.A. and the Department of Safety in Anacortes. These spaces are able to operate because of private donations and government grants in addition to any revenue brought in from concerts or retail sales at the location. As McCormick pointed out, they're not too picky about what sort of organization wants to fund them either.

"This is an opportunity for CEOs to get in touch with the grassroots community," McCormick said with a grin. He said it jokingly, but you can tell he meant it. This space is important to SASS.

Until they get some heavy hitting donors or government grants, though, the group is happy to put events together with the proceeds going to the eventual funding of the space. There have been concerts and film screenings and they are currently putting together donations for a garage sale which will have all proceeds go towards the society. If you're interested in donating, volunteering, attending an event or just want more information about SASS you can check out their website at www.safeamp.org.



An Interview with Sarah Buchanan of

LIFE AFTER RADIO

by Robert Fougere

The following is an interview with Sarah Buchanan, host and inventor of the internet podcast *Life After Radio* and former host of *Tiny Machines*, a live broadcast radio show aired on CFUV 101.9 Victoria. Sarah's radio experience has also included a stint at CBC Radio 3, where she was trained as a producer. Buchanan's current project, *Life After Radio*, is a monthly podcast focusing on the most interesting and lesser-known aspects of life in and around Vancouver. It is available for free download from www.lifeafterradio.ca.

Discorder: So Sarah, what have you been up to since the days of *Tiny Machines*?

Sarah Buchanan: I kinda bumped around Vancouver for a year, got into doing some writing and more media stuff and wasn't doing radio the first year I was in Vancouver and missed it a whole hell of a lot.

D: How did you get back into radio?

SB: I started working in a small position at CJSF at SFU, which got the bug going in my system again.

D: How did you land your job at CBC?

SB: I just kind of applied on a lark to Radio 3 because there was host position open. I knew I wouldn't get it, but just wanted to get my resume in there. A couple of months later I got a call to come do some production.

D: How was that?

SB: I feel like I learned a lot there. They were so great about training me and being patient. Working there made me want to do my own thing more and more. I really liked it but it wasn't always the style I wanted to follow. I was working on contract there when the economy went to shit. After my last contract was up, I had the feeling they weren't going to call me anymore and I felt as though I had to sink my teeth into something, so I started podcasting in February of this year—on Valentine's Day!

D: Do you have your own home studio now?

SB: I've got a really good field recorder and Adobe Edition on my laptop. I'm pretty addicted to it!

D: Do you get a lot of comparisons to *This American Life* from National Public Radio?

SB: Yeah, I find them funny. I understand it with the first episode, because it was in three parts. I find it really amazing that people seem to be in contact with so few narrative-based shows that it would automatically be assumed that I'm trying to copy this

one show. It seems intuitive to me that this would be a format people would want to listen to.

D: Are your friends receptive to being interviewed for the show?

SB: The ones that seem to like it and do well with it are the ones I go back to. There are certain people that seem to be knowledgeable in a lot of areas so they just have a charm about them. I like the idea of repeating characters and people that you might be able to hear from again and again.

D: Are you hoping to get more expert opinions on the show in the future?

SB: I'm not trying to be the kind of show that picks a topic and gets one personal story and than an expert. That whole idea of always having to have an expert on something is getting journalistically tired. There's something refreshing about people's personal experiences and stories.

D: I remember you used to have a lot of call-ins and give-aways of things like baked goods on your old radio show. Do you miss that interactive element of live broadcast radio?

SB: I do miss it. I have phone interviews now and they get to be chopped up and produced and I feel like I can do a little more with them now, but I miss the spontaneity of it. I miss that a lot—and Rick!

D: Rick?

SB: Yeah, he was a repeat caller that lived in a shack near Port Angeles, which could somehow miraculously receive the signal from Victoria. He would call in totally drunk every show. If he called earlier in the night he would be somewhat coherent, but later in the night totally incoherent. As much as Rick disturbed me, I miss the spontaneity of having him and having his feedback!

D: Do you manage to keep in touch with anyone from Victoria?

SB: Yeah, people like Emerson, who used to call into my show in Victoria when he was driving cabs around at night, and now he's taking part in it.

D: Do you have any plans to go back to radio?

SB: Broadcast radio for the kind of show I want to do right now would be really difficult. A radio show would have to be weekly, and I don't have time to produce the kind of quality show I'd want to, weekly, by myself. The amount of work that goes into a spoken word show is totally ridiculous. Every minute of the program has probably an hour of work associ-



Sarah Buchanan photographed by robcarazzi.biz

ated with it. I record all the music for the show too, usually last minute!

D: So you're not playing any bands?

SB: There's one show, the bear story show, where I play a 20-second clip of an old blues song. I've had friends let me record them.

D: Is that for copyright and royalty reasons?

SB: I want to keep it local. There are so many great musicians and great things going on in Vancouver it would be a shame to play music from outside that scene, and I do want to make sure it's legit. Mostly I just want it to have that "home done" feel to it.

D: Speaking of home done, you introduce some of the guests on your Fermenters show as "post-hippie d.i.y. punks." What do you mean by that term?

SB: People have rejected the term "hippie" a little bit lately, and some of the visible culture that goes with it. There's discomfort with the word but people still carry a lot of that culture with them, so I call it "post-hippie" to take the surface veneer off of it. d.i.y. punk is a self-described term used by some of the people on the show. d.i.y. is tied in a lot with punk.

D: How many people do you think listen to *Life After Radio*?

SB: I've got analytics on my site, and about 200 listen that way. But that's not taking into account those that subscribe directly through iTunes or listen with other people. I'm linked to by a lot of sites

D: I noticed a donation button on your website. Have you been successful in generating a bit of income from the show?

SB: Initially when I first put up the button I had a bit more of a push for it. I get enough to pay my web developer, Graeme Worthy, and artist Aili Meutznier. It was great to know that some people could and would support the show.

D: So Sarah, last question: Is there life after radio?

SB: Well that's kind of up to the listeners, isn't it? So far it feels like there is.



UNFAMILIAR RECORDS

by Leanna Orr

For an independent label that is basically a two-man show, Unfamiliar Records has been soaking up a lot of attention lately. With Pitchfork's recent "Best New Music" tagging of the Japandroids' album, *Post-Nothing*, the label has become, well, less unfamiliar to the musical masses. Run by general manager and A&R rep Edo Van Breemen in Vancouver, and owner Gregg Ipp in Toronto, Unfamiliar boasts a solid roster to back up the buzz generated by Japandroids. Vancouver bands the Clips, Brasstronaut and No Gold call Unfamiliar home, as well as the Paper Cranes, the Two Koreas, Snailhouse, Stop Die Resuscitate and Toronto/London's Flowers of Hell.

"The bands are diverse," said Van Breemen, "we're not after a certain sound, just something that's special."

Ipp founded Unfamiliar in 2005 and A&R quickly emerged as the label's strength. Its first release, the Paper Cranes' *Veins* EP, rose to the top five on both CBC Radio 3 and national college charts. Talent acquisition happens in the casual, slightly nepotistic, manner common to many independent labels. Van Breemen plays for both the Clips and Brasstronaut, and most of the bands were friends with management before being signed. If not, they are always friends afterwards. "I really like hanging out with No Gold," Van Breemen mentioned. "Except that when I go to see them play, I always seem to wake up on their couch."

The label's A&R method, according to Van Breemen, usually consists of coming across an album or sound he finds exceptional from a familiar band, then "Greg and I take a look at finances and see what we can do." Any worries about personal ties muddying the artist-management dynamic would be misplaced, however. Ipp and Van Breemen have impeccable taste, in both music and friends.

Unfamiliar's relationship with Japandroids started in the usual way. "Edo was a friend," said the duo's drummer-half, David Prowse. "Greg saw us play at Pop Montreal and liked the show, but he hadn't heard the record. We emailed it out to a bunch of friends, and Edo listened to it then passed it on to Greg."

By this point, Japandroids had already self-released two EPs, and were planning to do the same with *Post-Nothing*, their third—and possibly final—album. "Brian and Dave were almost done," said Van Breemen. "They had paid their

"A big bargaining chip that Unfamiliar has is their flexibility," said David Prowse of Japandroids. "We have absolute control over anything to do with our album."

dues and weren't seeing the results. But I loved the album right away, and really wanted to release it. I just hoped they would be willing to try one more time."

"We had mailed [Post-Nothing] to so many labels," explained Prowse in a phone interview, as guitarist Brian King packed the van for a trip to Seattle. "When Greg expressed interest in putting out the album, we were pretty much like 'Yeah, sure.' Anybody on board would have been great." Of course, those labels who have *Post-Nothing* in a stack of discarded demos are now kicking themselves, and perhaps reviewing their A&R procedures. The album has garnered the duo magazine covers, spots at the Pitchfork Music Festival in Chicago and the Capitol Hill Block Party in Seattle, and guaranteed packed houses for the upcoming tour of North America.

The success of *Post-Nothing* proves that Unfamiliar Records has come up with a winning formula for an independent label. Start with two music geeks, add some serious idealism, subtract any ambition for personal wealth and station them in different cities. Allow them to mix freely with the local music scene. As long as success is measured in critical and public acclaim and not profits, Van Breemen and Ipp are finding it. The label appears twice on the current Polaris Music Prize long list, for Japandroids' *Post-Nothing* and Snailhouse's *Lies on the Prize*. Both bands face stiff competition from the likes of Leonard Cohen, Chad VanGaalen and Wolf Parade, but past-winner Caribou proves the \$20,000 award has little to do with star power. Winning would carry big payoffs for either band, both financially and publicity-wise, but in the short term, the label would benefit only in the latter realm.

Both Ipp and Van Breemen stress Unfamiliar's slim (or non-existent) profit margins, but neither seems jaded. "Over the years far more money has gone into the label than has come out of it (anyone who thinks they should run an independent record label to get rich, think twice!)," Ipp wrote in an email before he enthusiastically dove into describing the label's philosophy. Van Breemen, similarly smiled and admitted, "We're all living back at home again." Ladies, however, should not worry: Mr. and Mrs. Van Breemen are spending the summer in France.

Considering Unfamiliar's consistently upward trend, the outlook is good for the parents of Van Breemen and Ipp to once again reclaim the nest. That is, if the men are willing to give up open access to stocked fridges any time soon. Convincing a young man to do that, my mother once said, is akin to convincing the same man to leave behind an open bar. Difficult, at best.

The managers' personal lives aside, Unfamiliar Records has come into its own as a legitimate and professional label. "We made what I would consider the move from a basement operation to a boutique label within the last six months," said Ipp. This transition, he wrote, began last summer with the release of Snailhouse's *Lies on the Prize*. Shortly thereafter, Van Breemen came aboard to share management duties.

Throughout the label's evolution, the policy of allowing bands complete creative freedom has remained a key tenet. For artists, this laissez-faire attitude is extremely attractive. "A big bargaining chip that Unfamiliar has is their flexibility," said David Prowse. "We have absolute control over anything to do with our album."



Illustrations by Jill Southern of Edo Van Breemen (left) and Greg Ipp (right)

Ipp maintains that he started Unfamiliar with a vision of the label as a vehicle for artists to have their music heard. "We're always here to offer ideas, and to help, but ultimately, we're a conduit for their music," he explained. "When we choose to work with someone, we are confident in their ability to create great art."

Even without their artistic idealism, Ipp and Van Breemen are stretched too thin to micro-manage the creative process. "The last couple of months have been crazy and we're doing everything we can to continue the momentum," admitted Van Breemen. Nevertheless, in early June Japandroids signed with Illinois label Polyvinyl, handing over the worldwide release of *Post-Nothing* to the outfit that handles Of Montreal and Architecture in Helsinki. Unfamiliar remains in control of the Canadian market, and will soon be re-releasing the band's first two EPs on vinyl. The Polyvinyl deal does not seem to have created conflict between Japandroids and Unfamiliar; apparently, Ipp and Van Breemen know their limits. Relations between the two labels are said to be excellent, and though nothing has been signed, Ipp forecasts continuing cooperation. "You will be seeing more Unfamiliar/Polyvinyl collaborations in the future," he said.

Even with much of Japandroids-related pressure alleviated, Van Breemen and Ipp will continue to have their hands full for the foreseeable future. New albums from No Gold, Stop Die Resuscitate, the Paper Cranes and Brasstronaut are impending, as are several yet-to-be-announced projects. Unfamiliar Records is proving itself a label with a sharp ear for quality, an ear that will hopefully, one day, allow the managers get their own places.

CiTR 101.9 FM PROGRAM GUIDE

We suggest listening to CiTR online at www.citr.ca, everyday.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6am		CiTR Rebroadcast	Pacific Pickin (Roots)	CiTR Rebroadcast	CiTR Rebroadcast	CiTR Rebroadcast	CiTR Rebroadcast	6am
7	CiTR Rebroadcast							7
8			Give em The Boot (World)	Suburban Jungle (Eclectic)	End Of The World News (Talk)	Fill In		8
9	Tana Radio (World)	Breakfast With The Browns (Eclectic)			Synchronicity (Talk)		The Saturday Edge (Roots)	9
10	Shookshookta (Talk)		Third Time's The Charm (Rock)	Pop Drones (Eclectic)	Sweet And Hot (Jazz)	Ska-Ts Scenic Drive (Ska)		10
11	Kol Nodedi (World)	Japanese Musicquest (World)						11
12pm		Alt Radio (Talk)	Morning After Show (Eclectic)	Anoise (Noise)	Duncans Donuts (Eclectic)	These Are The Breaks (Hip-hop)	Generation Anihilation (Punk)	12pm
1	The Rockers Show (Reggae)	Parts Unknown (Pop)	Laugh Tracks (Talk)	The Green Majority (Talk)	We All Fall Down (Eclectic)	Fill In	Power Chord (Metal)	1
2			Wings (Talk)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		2
3	Blood On The Saddle (Roots)	Shameless (Eclectic)	Native Solidarity News (Talk)	Rumbletone Radio A Go Go (Rock)	Fill In		Code Blue (Roots)	3
4			Radio Freethinker (Talk)		French Connection (World)	Nardwuar Presents (Nardwuar)		4
5	Chips (Pop)	Saint Tropez (Pop)	Weners BBQ (Sports)	Arts Report (Talk)	Cafe Radio (World)	News 101 (Talk)	The Leo Ramirez Show (World)	5
6		This Side of Monday (Eclectic)	Son Of Nite (Eclectic)	Audiotext (Talk)	Stereoscopic Redoubt (Rock)	Hot Mess (Eclectic)	Nasha Volna (World)	6
7	Queer FM (Talk)		Flex Your Head (Hardcore)	Sam-squatch (Ecl)	Canadian Way (Ecl)			7
8	Rhythms (World)	Awesome (Ecl)	Radio Free Gak (Eclectic)	Life On Jumpstreet (Dance)	Exquisite Corpse (Experimental)	African Rhythms (Eclectic)	Shadow Jugglers (Dance)	8
9	Mondo Trashed (Ecl)			Folk Oasis (Roots)				9
10			Crimes And Treasons (Hip-hop)	Sexy In Van City (Talk)	Live From Thunderbird Radio Hell (Live)	Rainbow Groove (Dance)	Synaptic Sandwich (Dance/Electronic/ Eclectic)	10
11			CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)	Hypnotic Groove (Dance)	Shake A Tail Feather (Soul/R&B)		11
12cm						I Like The Scribbles (Eclectic)	Beats From The Basement (Hip Hop)	12cm
1								1
2					Aural Tentacles (Eclectic)	The Vampire's Ball		2
3	CiTR Rebroadcast	CiTR Rebroadcast	CiTR Rebroadcast	CiTR Rebroadcast			CiTR Rebroadcast	3
4						CiTR Rebroadcast		4
5								5

SUNDAY

TANA RADIO
(World) 9-10am

SHOOKSHOOKTA
(Talk) 10-11am
A program targeted to Ethiopian people that encourages education and personal development.

KOL NODEDI
(World) 11am-12pm
Beautiful arresting beats and voices emanating from all continents, corners and voids. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW
(Reggae) 12-3pm
Alternating Sundays
Reggae inna all styles and fashion.

BLOOD ON THE SADDLE
(Roots) 3-5pm
Alternating Sundays
Real cowhit-caught-in-yer-boots country.

SHAMELESS
(Eclectic) 3-5pm
Alternating Sundays
Dedicated to giving local music acts a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

CHIPS WITH EVERYTHING
(Pop) 5-6pm
Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

SAINT TROPEZ
(Pop) 5-6pm
Alternating Sundays
Welcome to St. Tropez! Playing underrated music from several decades!
st.tropez101.9@gmail.com

QUEER FM
(Talk) 6-8pm
Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver. Lots of human interest fea-

tures, background on current issues and great music.
queerfmradio@gmail.com

RHYTHMSINDIA
(World) 8-9pm
Alternating Sundays
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

ALL AWESOME IN YOUR EARS
(Eclectic) 8-9pm
Alternating Sundays

MONDO TRASHO
(Eclectic) 9-10pm
The one and the only Mondo Trasho with Maxwell Maxwell—don't miss it!

TRANCENDANCE
(Dance) 10pm-12am
Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.
trancendance@hotmail.com

MONDAY

BREAKFAST WITH THE BROWNS
(Eclectic) 8-11am
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.
breakfastwiththebrowns@hotmail.com

JAPANESE MUSICQUEST
(World) 11-12pm
Syndicated from CJLY Kootenay Co-op Radio in Nelson, B.C.

ALTERNATIVE RADIO
(Talk) 12-1pm
Alternating Mondays
Hosted by David Barsamian.

CANADIAN VOICES
(Talk) 12-1pm
Alternating Mondays

PARTS UNKNOWN
(Pop) 1-3pm
An indie pop show since 1999, it's like a marshmallow

sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.
Let's GET BAKED
(Talk) 3-4pm
Vegan baking with "rock stars" like Laura Peek, the Food Jammers, Knock Knock Ginger, the Superfantastics and more.

THE RIB
(Eclectic) 4-5pm
Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it will blow your mind!

CAREER FAST TRACK
(Talk) 5:30-6pm

SON OF NITE DREAMS
(Eclectic) 6-7:30pm
Alternating Mondays
Join jolly John Tanner, radio survivor for almost half a century now heard alternating Mondays with an eclectic musical mix of many eras from the '50s to today.

THIS SIDE OF MONDAY
(Eclectic) 6-7:30pm
Alternating Mondays
Fun and independent music supported by a conversational monologue of information, opinion and anecdotes focusing on the here, the now and the next week.
becktrex@gmail.com

RADIO FREE GAK
(Eclectic) 7:30-9pm

THE JAZZ SHOW
(Jazz) 9pm-12am
Vancouver's longest running prime-time jazz program. Hosted by the ever suave, Gavin Walker. Features at 11pm.
July 6: A special extended feature, beginning at 10pm, marking the passing of one of the most passionate voices of the alto saxophone (and other horns): Charlie Mariano. The feature album at 11pm will be The Toshiko-Mariano Quartet.
July 13: A very rare concert

performance by the star of this year's Jazz Festival: "Sonny Rollins in Paris-1965" with bassist Gilbert Rovere and drum master Arthur Taylor.
July 20: Another powerful musical and political statement by the great drummer/leader Max Roach with his band and choir. "It's Time!"
July 27: Some very rare and previously unheard broadcast recordings by the pianist Dave Brubeck with Paul Desmond on alto saxophone from the mid-50's. Director, John Orysk.

TUESDAY

PACIFIC PICKIN'
(Roots) 6-8am
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.
pacificpickin@yahoo.com

GIVE 'EM THE BOOT
(World) 8-9:30am
Sample the various flavours of Italian folk music. Una programma bilingue che esplora il mondo della musica folk italiana.

THIRD TIME'S THE CHARM
(Rock) 9:30-11:30am
Open your ears and prepare for a shock! A harmless note may make you a fan! Deadlier than the most dangerous criminals!
borninixixtynine@hotmail.com

MORNING AFTER SHOW
(Eclectic) 11:30am-1pm
An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. The Morning After Show has local bands playing live on The Morning After Sessions.

LAUGH TRACKS
(Talk) 1-2pm
Laugh Tracks is a show about comedy. Kliph Nesteroff, from the 'zine Generation Exploitation, hosts.
generationexploit@yahoo.com, musicalboot@yahoo.ca

WINGS
(Talk) 2-2:30pm

REEL TO REAL
(Talk) 2:30-3pm
Movie reviews and criticism.

NATIVE SOLIDARITY NEWS
(Talk) 3-4pm
A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity.

RADIO FREETHINKER
(Talk) 4-4:30pm
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis. The real world is a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

WENER'S BARBEQUE
(Sports) 4:30-6pm
Daryl Wener talks about the world of sports. Everything from the Canucks to the World Rock Paper Scissors Championship.
ethanwener@hotmail.com

FLEX YOUR HEAD
(Hardcore) 6-8pm
Punk rock and hardcore since 1989. Bands and guests from around the world.

LIFE ON JUMPSTREET
(Dance) 8-9pm

CRIMES & TREASONS
(Hip-hop) 9-11pm
crimesandtreasons@gmail.com

CABARADIO
(Talk) 11pm-12am
For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's Radio with Sass!

WEDNESDAY

SUBURBAN JUNGLE
(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music,

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sound bites, information and inanity. Not to be missed!
dj@jackvelvet.net

POP DRONES
(Eclectic) 10-11:30am

ANOIZE
(Noise) 11:30am-1pm
 An hour and a half of avant rock, noise, plunderphonic, psychedelic, and outsider aspects of audio. An experience for those who want to be educated and EARitated.
lukemeat@hotmail.com

THE GREEN MAJORITY
(Talk) 1-2pm
 Canada's only environmental news hour, syndicated by CIUT 89.5 FM Toronto or www.greenmajority.ca.

DEMOCRACY NOW
(Talk) 2-3pm

RUMBLSTONE RADIO
 A GO GO
(Rock) 3-5pm
 Primitive, fuzzed-out garage mayhem!

ARTS REPORT
(Talk) 5-6pm

AUDIOTEXT
(Talk) 6-6:30pm
 The juiciest Canadian writing: poetry readings, author interviews, short stories, spoken word, etc.

SAMSQUANTCH'S
 SIDEAWAY
(Eclectic) 6:30-8pm
 Alternating Wednesdays
 All-Canadian music with a focus on indie-rock/pop.
anitabinder@hotmail.com

THE CANADIAN WAY
(Eclectic) 6:30-8pm
 Alternating Wednesdays

FOLK OASIS
(Roots) 8-10pm
 Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997.
folkoasis@gmail.com

SEXY IN VAN CITY
(Talk) 10-11PM
 Your weekly dose of educa-

tion and entertainment in the realm of relationships and sexuality.

sexyinvancity.com/category/sexy-in-vancity-radio
 HANS KLOSS' MISERY HOUR
(Hans Kloss) 11pm-1am
 Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS
(Talk) 8-10am

SWEET AND HOT
(Jazz) 10-12pm
 Sweet dance music and hot jazz from the 1920s, '30s and '40s.

DUNCAN'S DONUTS
(Eclectic) 12-1pm
 Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.
duncansdonuts.wordpress.com

WE ALL FALL DOWN
(Eclectic) 1-2pm
 Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd.
www.wallfalldownctr.blogspot.ca

INK STUDS
(Talk) 2-3pm
 Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

FRENCH CONNECTION
(World) 3:30-5pm
 French language and music.

CAFE RADIO
(World) 5-6pm
 Iranian Talk and Music syndicated from CJSF Simon Fraser University, Burnaby, B.C.

STEREOSCOPIC REDOUBT
(Rock) 6-7:30pm
 Psychadelic, acid punk, freakbeat, prog and other grotesque and socially relevant artifacts from 1965 to today, with an emphasis on Vancouver's freak flag with

pride.
www.myspace.com/stereoscopicredoubt

EXQUISITE CORPSE
(Experimental) 7:30-9pm
 Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane.
artcorpse@yahoo.com

LIVE FROM THUNDERBIRD RADIO HELL
(Live Music) 9-11pm
 Featuring live band(s) every week performing in the CITR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

HYPNOTIC GROOVE
(Techno) 11pm-12am

AURAL TENTACLES
(Eclectic) 12-6am
 It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.
auraltentacles@hotmail.com

FRIDAY

SYNCHRONICITY
(Talk) 9-10am
 Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun! This is not your average spirituality show.

SKA-T'S SCENIC DRIVE
(Ska) 10:30-12pm
 Canada's longest running Ska radio program. Email requests to djska_t@hotmail.com

THESE ARE THE BREAKS
(Hip-hop) 12-1pm
 Top notch crate digger DJ Avi Shack mixes underground hip hop, old school classics, and original breaks.
beatstreet@telus.net

RADIO ZERO
(Dance) 2-3:30pm
 An international mix of super-fresh weekend party

jams from new-wave to foreign electro, baile, Bollywood and whatever else.

www.radiozero.com
 NARDWUAR
(Nardwuar) 3:30-5pm
 Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doo! doola doot doo...doot doo!
nardwuar@nardwuar.com

NEWS 101
(Talk) 5-6pm

HOT MESS
(Eclectic) 6-7:30 pm

AFRICAN RHYTHMS
(Eclectic) 7:30-9 pm

RAINBOW GROOVE
(Dance) 9-10:30 pm

SHAKE A TAIL FEATHER
(Soul/R&B) 10:30-12am
 The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

I LIKE THE SCRIBBLES
(Eclectic) 12-2am
 Beats mixed with audio from old films and clips from the internet.

THE VAMPIRE'S BALL
(Metal) 2-4am
 Dark, sinister music to soothe and/or move the Dragon's soul. Ranging from doom, death, and black metal to melodic Eurometal, with some goth/industrial influence.
thevampiresball@yahoo.ca

SATURDAY

THE SATURDAY EDGE
(Roots) 8am-12pm
 A personal guide to world & roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits!
steveedge3@mac.com

GENERATION ANIHILATION
(Punk) 12-1pm
 A fine mix of streetpunk and old school hardcore backed by

band interviews, guest speakers and social commentary.
crashburnradio@yahoo.ca

POWER CHORD
(Metal) 1-3pm
 Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff the Metal Pimp.

CODE BLUE
(Roots) 3-5pm
 From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy and Paul.
codeblue@buddy-system.org

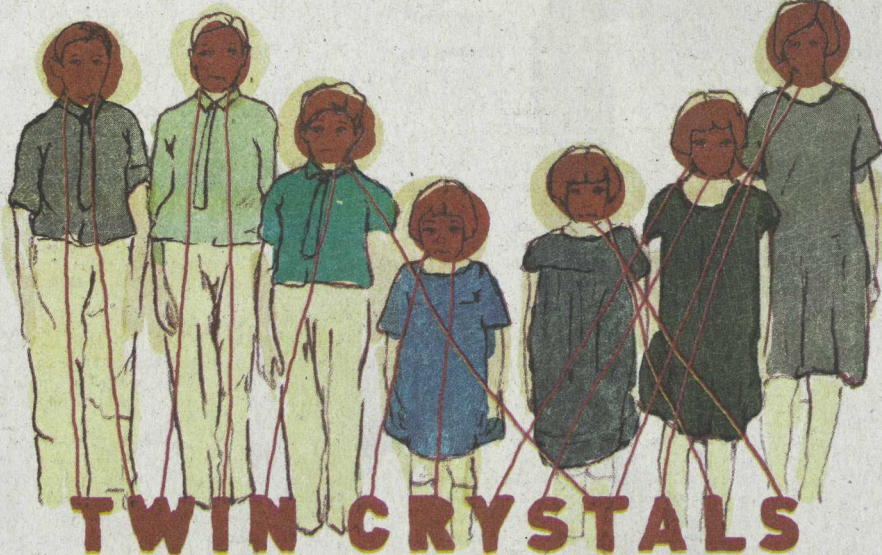
THE LEO RAMIREZ SHOW
(World) 5-6pm
 The best of mix of Latin American music.
leoramirez@canada.com

NASHA VOLNA
(World) 6-7pm
 News, arts, entertainment and music for the Russian community, local and abroad.
nashavolna.ca

SHADOW JUGGLERS
(Dance/Electronic) 7-9pm
 Broaden your musical knowledge with DJs MP, Socool, Soo & their guests. Working across music genres including electronic and club-based music.
shadow.jugglers@hotmail.com

SYNAPTIC SANDWICH
(Dance/Electronic/Eclectic) 9-11pm
 If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you!
www.synapticssandwich.net

BEATS FROM THE BASEMENT
(Hip-hop) 11pm-1am
 Hosted by J-Boogie and Joelboy. The latest tracks, classics, rare and obscure, current events and special features of peeps coming into the studio. Listeners can expect to be entertained...church.
klymkiv@gmail.com



Punk Heart: Jesse Taylor on himself, Vancouver, and Twin Crystals

by Quinn Omori

When I met up with Jesse Taylor of Twin Crystals, it was in the building that the band shares with a few other Vancouver bands and artists—fittingly named the Secret Space. The artists' enclave exists in one of the few areas of Vancouver that hasn't yet been touched by the forces of gentrification, just a few doors down the alley from the sadly, now defunct Emergency Room, the former home base of the musical scene that Twin Crystals are at the forefront of.

"All of us—pretty much anyone who's involved in the ER and most of the bands—are from the Okanagan," said Taylor, harkening back to the days before Twin Crystals, when

he was drawn from his hometown of Vernon to Vancouver.

While the Metro Vancouver area boasts a population of over two million, it didn't take long for Taylor and his cohorts to carve out their place in Vancouver's music scene. "We had always aspired to move down here and play, but we thought it was like a big city," he recalled. "We didn't know what we were getting ourselves into and that it was just another small town."

After relocating, Taylor was in a variety of acts, most notably no wave outfit Channels 3+4, and he's still involved in multiple projects outside of Twin Crystals. But while Channels 3+4 garnered some buzz overseas, it

wasn't until he formed Twin Crystals with drummer Jordan Alexander that one of his projects garnered a larger following.

"I don't know what happened in Vancouver, but nobody cared before," Taylor said, explaining the climate in Vancouver five years ago. "Even when the ER started, there were still only 20 people at the shows. And then two Halloweens ago there were 500 people there and it's been like that ever since," he noted with a smile. "It's scary sometimes. It's weird to see a fan base shifting from your friends ... but things are awesome now."

Twin Crystals formed when Channels 3+4 was winding down and it solidified when Taylor and Alexander rounded out the line up with Jeremiah Hayward on synthesizer. This freed Taylor to pick up a guitar and complete the band's mix of hardcore, new wave and noise. "Since then, we've never looked back," Taylor explained.

"Never looking back" has meant a prolific output for the trio, who, according to Taylor, in the last year alone have put out "seven or eight releases." And that's just the vinyl.

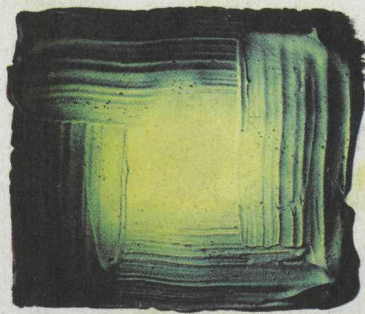
"We had a lathe 7 inch called Dis-

appear Forever that we only did 31 copies of. And then we did a lathe 10 inch and we did 51 copies of that. And then we did the *Two Girls* 7 inch. We weren't even going to do *Two Girls*, but Summer Lovers really thought that was the hit and wanted to keep going with it," Taylor said, explaining just a handful of the releases on the band's biggest label to date, the relatively small Summer Lovers Unlimited. The rest of the band's output, including their latest, a self-titled LP, have been spread out on tiny, d.i.y. imprints, which fits with the band's fiercely independent outlook.

"I don't really think any of our bands have a mainstream rock sound at all," Taylor said when asked about the prospects of Twin Crystals or any of the other recently christened "weird punk" bands in Vancouver garnering a larger following outside of their hometown. "Sometimes there's bits from emails and stuff that make it seem like things are going that way," he said before pausing. "I would totally have fun with it. It's not a fun business to be in, so you've got to do things to amuse yourself. We'd do it on our own terms."

"Even when the ER started, there were still only 20 people at the shows. And then two Halloweens ago there were 500 people there and it's been like that ever since."

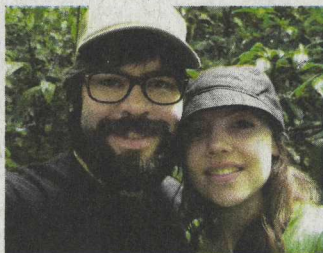
art by Simon de Brée



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
5 The Rural Alberta Advantage, Hermetic @ <i>Media Club</i> The Woolly Bandits, the Transmitters, the TVees @ <i>Railway</i>	6 Petunia & the Vipers, Lindz Kenyon @ <i>Biltmore</i> Natalie Portman's Shaved Head @ <i>Media Club</i>	7 House Party @ <i>Biltmore</i>	1 Disorder and CTR present: Gang Violence, MT-40, Reflektions @ <i>Astoria</i> The Vibrators, Farler's Fury, China Creeps @ <i>Cobalt</i>	2 Fond of Tigers @ <i>Biltmore</i> Dirty Projectors, What's Up @ <i>Richards</i> B-Lines @ <i>Honey</i>	3 Rastrillos, John Cougar @ <i>Biltmore</i> Xavier Rudd, Joshua Radin @ <i>Commodore</i>	4 Cosmetics, Petroleum By-Products @ <i>Funky Winkerbeans</i> Hot Panda, the Enemy Feathers @ <i>Railway</i> SNFU, Last Plague @ <i>Cobalt</i>
12 Reverend Horton Heat, the Nekromantix @ <i>Commodore</i> Felix Cartal @ <i>Venue</i>	13 Jon Rae Fletcher, Bruce Peninsula @ <i>Biltmore</i>	14 House Party @ <i>Biltmore</i>	15 The Handsome Family, Cloudsplitter @ <i>Biltmore</i>	16 Caststone for the Painfully Alone, Cryptacize, No Kids @ <i>Biltmore</i> Death Cab for Cutie, the New Pornographers, Ra Ra Riot @ <i>Pacific Coliseum</i>	17 Destroyer, the Shilohs, Attics and Cellars @ <i>Biltmore</i> Iron & Wine, the Weak-thans (Vancouver Folk Fest) @ <i>Jericho Beach</i>	18 Grouper, Empty Love + Les Beyond, Diadem @ <i>St. Andrew's-Wesley Church</i> Social Distortion, Civet @ <i>Commodore</i> Falcão & Monashee, Buffalo Swans @ <i>Funky Winkerbeans</i>
19 Social Distortion, Civet @ <i>Commodore</i> Great Lake Swimmers, Basia Bulat, Mavis Staples (Vancouver Folk Fest) @ <i>Jericho Beach</i>	20 Ford Pier @ <i>Biltmore</i> Eagles of Death Metal, Flash Lightnin' Bonobo @ <i>Richards</i>	21 House Party @ <i>Biltmore</i> Collapsing Opposites @ <i>Cafe Deux Soles</i> Eagles of Death Metal, Flash Lightnin' @ <i>Commodore</i> The Decembrists, Blind Pilot @ <i>Vogue</i>	22 Mika Miko, the Audacity, White Lung, Nü Sensee @ <i>Biltmore</i> The Decembrists, Blind Pilot @ <i>Vogue</i>	23 The Black Lips, Deerhunter, the TVees @ <i>Commodore</i> The Stumblers Inn, Buffalo Swans @ <i>Biltmore</i>	24 The Pains of Being Pure at Heart, the Girls, Champagne Socialists @ <i>Biltmore</i> Spread Eagle @ <i>Railway</i>	25 The Roots, Broken Social Scene, Plants & Animals (Virgin Fest) @ <i>Deer Lake Park</i> Hightower, Bogus Tokus @ <i>Cobalt</i> The Magician @ <i>Funky Winkerbeans</i>
26 Sonic Youth, Jarvis Cocker, Metric (Virgin Fest) @ <i>Deer Lake Park</i>	27 La Roux @ <i>Biltmore</i> Barbecue Queen, Throat Poets @ <i>Cobalt</i>	28 Email event listings to calendar.disorder@gmail.com	29 Clutch, Baroness, Lionize @ <i>Commodore</i> Bowerbirds, Megalaun @ <i>Biltmore</i> Mode Moderne, Petroleum By-Products, Sex Church @ <i>Media Club</i>	30 Blitzen Tapper, The Quiet Ones @ <i>Commodore</i> The SSRIs, Ghost House, Hermetic, Chat 242 @ <i>Biltmore</i>	31 Abe Vigoda, Talbot Tagora @ <i>Media Club</i> Minto, No Horses, Sun Wizard, Adelaide @ <i>Biltmore</i>	

GREEN MT. MUSIC FEST IVAL

The Little Festival with
the Great Big Heart



Festival founder James Wood and wife Kim Black

by Dan Fumano

In 2007, James Wood, the front man for local rock group the Hotel Lobbyists, put together a little summer music festival in his hometown of Nanaimo. He secured a location on his sister Tara's farm on the outskirts of town, and recruited some of his friends from the Vancouver music community to bring their bands along and play.

Just through word of mouth, they managed to bring out about 250 people to the inaugural Green Mountain Music Festival, all to raise money for a cause very close to Wood's heart: cystic fibrosis, a genetic disease affecting multiple organs, primarily the lungs and the digestive system. CF is the most common fatal disease affecting young Canadians, including James' girlfriend at the time, Kim Black.

In 2008, Wood did it again. Same location, same cause. Only this time, about 450 people came out. And this time, Kim was James' fiancée.

This summer, on Aug. 8, the third annual Green Mountain Music Festival will rock out, spread good vibes and raise money and awareness for the same worthy cause. But it will be the first year that Kim and James attend as man and wife.

In spite of this happy news though, it's amazing that the festival is happening again. This year, it's really remarkable that Wood is putting on this festival after a year of incredible tragedy.

Last September on the home stretch of their first cross-Canada tour, the Hotel Lobbyists were in a horrific road accident in Manitoba that claimed the life of drummer Mike Gurr, and very nearly took

Wood as well. Wood spent several weeks in a Winnipeg hospital, recovering from the massive injuries he sustained. After several months of recovery, Wood was, incredibly, ready to mount a third Green Mountain Festival.

"Putting the festival on again this year has been the only way for me to deal with the passing of my drummer," Wood said. "We're dedicating the whole festival to the honour of Mike. He was just a huge help when I organized it in previous years. He was right by my side, digging up heavy rocks, helping to build the stage."

Things will kick off on Aug. 8 with an opening set from the Hotel Lobbyists, the band that Wood and Gurr founded together, rounded out by bassist Jordie Dammet and guitarist Jordan Isaacs. Friend and Minto member Jimi Cuell will back them up on the drums. It will mark the Lobbyists' first performance since the accident, and according to Wood, it will also be their last. "We're gonna retire the name after that."

The festival itself promises to be another great event. If you ask any of the people who attended over the past two years, you'll hear nothing but good things.

The Green Mountain Music Festival is like Chilli-wack corn: locally grown, organic, wholesome and good for you. The distinct B.C. flavour of the festival is one of the things that make it both fantastic and unique. Over the first two festivals, local bands such as the Pack A.D., Japandroids and Bison B.C. have been involved with Green Mountain and have just been on a hot streak since then.

"It feels like a bunch of these bands are just about to get huge, so this is like a sneak peak," says Graham Myrfield, bassist and singer for the Stumbler's Inn, who are making their third consecutive festival appearance this year.

In an interview with the *Skinny Magazine* late

"Putting the festival on again this year has been the only way for me to deal with the passing of my drummer," Wood said. "We're dedicating the whole festival to the honour of Mike."

—James Wood, founder

last year, Bison, B.C. front man James Farwell gushed about the festival. "We played the Green Mountain Music Festival in Nanaimo! It was absolutely one of the most wonderful experiences of my life. Really good vibes, really good cause, the organizers were charming as hell, and it's outdoors! You're playing outdoors and surrounded by mountains, and the sound was really great. Mostly Vancouver bands too!"

The Pack A.D. have had a similarly huge year since playing the first Green Mountain, and they couldn't be more stoked to be coming back this year. "We're both really looking forward to it. I think the whole day is going to be great. All the bands will be super because James picked 'em," enthused drummer Maya Miller, before urging that "everyone should go to it. That means you too, gentle reader."

The Pack A.D. will be joined this year by their Mint Records label mates (and Vancouver Island representatives) Immaculate Machine, as part of an impressive 14-act roster. The full line-up includes the Hotel Lobbyists, the Pack A.D., Immaculate Machine, the Stumbler's Inn, Minto, Buffaloswans, the Beladeans, the Surf Messiahs, Chasing Satellites, Adelaide, Sun Wizards, Shiloh Lindsey and David Chenery and the Lonesome Valley Singers.

"We're super-excited to be doing this again this year, and the thing I'm most excited [about] is that James is still putting it on, and with the year he's had," said Myrfield. "The guy is like a walking miracle. It warms my heart that it's getting done and that the quality is still there, and it's getting bigger and better."

Wood is quick to put the focus off of himself and on to the importance of the cause. "Last year was the first year where there were more adults with CF in Canada than children. That just goes to show what the research and the funding are doing to extend lives, and the awareness that comes from events like this is important... The main thing is I'm trying to ensure that my wife will also be a grandmother."

For a fun, summertime music festival, there's a lot of emotion involved with the third Green Mountain. But after all of the hardship, and the heartbreak of losing a dear friend, the festival is all about love.

"Kim and James are the best couple ever, since couples were first invented," claimed Miller. "And you can quote me on that."



Festival poster by Carina Piccioni

Fundraisers for the Festival:

Thursday, July 23 at the Biltmore:

The Stumbler's Inn, Buffaloswans, Surf Messiahs, Shiloh Lindsey and David Chenery & the Lonesome Valley Singers

Friday, July 31 at the Biltmore:

Minto, No Horses, Sun Wizard and Adelaide

For more information, check out these websites:

The Green Mountain Music Festival (including directions and accommodation info): www.greenmountainmusicfestival.com
Canadian Cystic Fibrosis Foundation: www.ccff.ca



ART PROJECT: ANDY DIXON

ANDY DIXON WAS BORN, RAISED, AND IS CURRENTLY LIVING IN VANCOUVER. HE HAS BEEN AN ACTIVE MEMBER OF THE CITY'S PUNK/HARDCORE/EXPERIMENTAL MUSIC SCENE SINCE 1992, PLAYING GUITAR IN HIS FIRST PUNK BAND WHEN HE WAS 11 YEARS OLD.

CORRELATING WITH HIS INVOLVEMENT IN MUSIC IS HIS INVOLVEMENT IN VISUAL ARTS, WHICH HE HAS BEEN INTERESTED IN SINCE A VERY EARLY AGE - SPENDING MOST OF HIS ELEMENTARY SCHOOL DAYS DRAWING COMICS.

HE'S SHOWN HIS WORK AROUND THE WORLD: ITALY, JAPAN, THE USA, AND CANADA.

HE HAS NEVER ~~BEEN~~ ATTENDED ART SCHOOL.

HE ONCE HAD A VERY DETAILED DREAM THAT HE WAS HAPPILY DATING KIRSTEN BUNST. THEY LIVED TOGETHER IN HER UNFINISHED LA MANSION.

HE ENJOYS THE SMELL OF COOKING RICE, AND JOKES ABOUT THE 1997 FILM, TITANIC.



Everything that has Ever Happened up to and Including Today

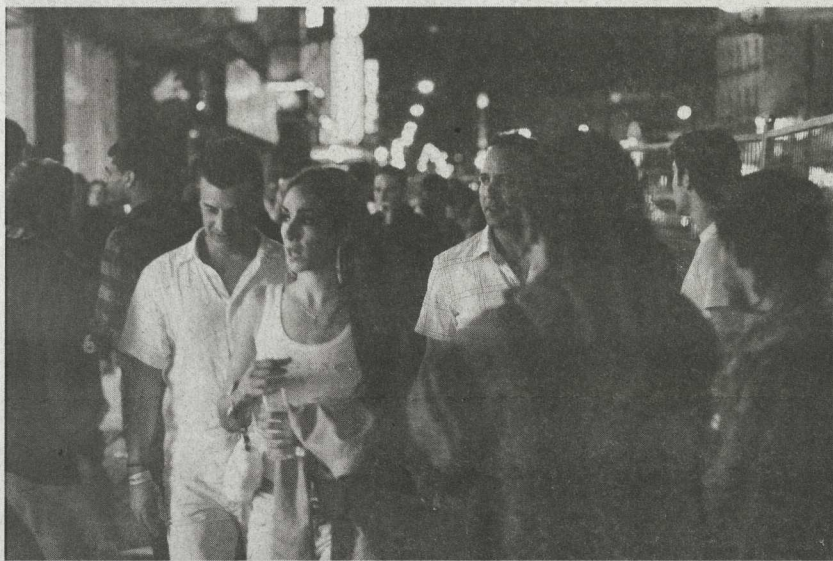


Countless Things, One of them Burning



Seventeen Things Burning

For more please visit: grace-gallery.com



photos of the Granville Strip on a Saturday night by Michelle Mayne

More Than This:

The push for entertainment beyond Granville

By Jessica Barrett

Friday night. Powell Street.

Head half a block west and you're in Gastown. It's a slightly more mature, less manic incarnation of the city-sanctioned Granville Entertainment District (GED) a few blocks arway.

The same distance east is the apex of the Downtown Eastside—its own Dickensian revelry now in full swing.

The landscape changes on the short walk through Gastown to Granville. Dark cobblestone gives way to the rubble of Canada Line construction. At present, Granville Mall is a stunted neon caterpillar scheduled to emerge a modern public pavilion—just in time for the Olympics.

DJ beats and top 40 hits permeate the air, a base layer for the cacophony of high-heels, car horns, street fights and the eccentric yells of panhandlers.

Lineups are long and rowdy, comprised of tipsy young women and hair-gelled young men, collared shirts unbuttoned just so. Men in black lord over the queues and roaming cops try to keep a lid on it all.

Vancouver's is a standard club district. But what's unique about it, according to some, is that *this* is all the city offers when it comes to youth-oriented entertainment. That's a problem for a large swath of young Vancouverites who consider few things more repellent than Granville Street on a Friday night.

"The thing with Granville is: who really wants to go to Granville? I feel like Vancouver has a certain idea of fun for a certain type of person. And if you're outside of that realm, they don't get it."

That's Kate Kroll. Dark-haired, tattooed and pierced, Kroll considers herself distinctly outside the Granville realm. A good night for her includes live music, cheap drinks and no line.

A typical transplant, Kroll moved to Vancouver a

couple years back for school. Searching for a social scene, she was surprised to discover the city seemed to have fewer live music prospects and stricter bar regulations than her hometown of Edson, Alberta. Population: 8,365.

Melissa James, also inked and raven-haired, had much the same experience. "When I moved here from Montreal I thought it was weird there were no music venues," she said over coffee in a Hornby Street café. "When I found the music venues, they were all illegitimate. They didn't have licensing and it started from there."

"It's No Fun City," the documentary James is making with Kroll about Vancouver's live music scene, or lack thereof.

To be clear, there are live music venues in this city. Lingering gems such as the Commodore Ballroom, Richard's on Richards, the Media Club and the Railway Club religiously cater to the live crowd. That's four venues compared to dozens geared to the more popular DJ culture on the Granville strip. And there's a reason for that: what's more popular is more profitable.

Jeff Donnelly is a veritable entertainment-industry whiz kid. He knows how to give people what they want. Donnelly got his start at the age of 23 as part owner of a Victoria strip club and little more than a decade later he owns 11 Vancouver venues.

Name pretty much any club downtown and there's a good chance it's Donnelly's. Bar None, Republic and Pop Opera are just some of his dance party pads. Sports-fan friendly Library Square, and the recently acquired Lamplighter are a sampling of his successful pub empire. Donnelly is also a restaurateur with his original Vancouver venue, Kitsilano's Bimini's (currently under renovation).

Given his roster of properties, it's easy to understand why Donnelly doesn't buy into the idea that Vancouver is shortchanged when it comes to entertainment.

"There's an idea that Vancouver has that kind of culture and Granville Street, to be honest, is really quite top 40. But I don't believe that. There are some clubs that are the exact opposite and if you want to find it, you can find it," he told *Discorder* in a phone interview.

"People have this idea that other cities have these crazy club scenes and these awesome live venues and these amazing DJ selections and it's just not true. We keep up with pretty much what everybody else is doing. At some points in time we're a little more cutting edge than them. In the DJ scene, we are so close to L.A."

While Donnelly concedes there's a certain similarity between venues in the GED, he's of the opinion that that's a good thing.

"I think every city needs an entertainment area. I think that people take tourism for granted in Vancouver. You know it's our only industry these days—it's our only industry in B.C. pretty much. I think when people from out of town come here,

whether or not they know the latest hot spot or the little pocket of areas they can go to and hang out, they know they can go up to Granville Street and there's 20 venues. They're going to be able to find something they like."

With 11 venues, there's a good chance people are going to find something they like in one of Donnelly's clubs. The places are routinely packed, and each one offers an atmosphere designed to appeal to a large cross-section of people. You don't have to be in the know to find his clubs and you don't have to be a music junkie to recognize the big-name acts he brings to the city: Mix Master Mike, Grand Master Flash and DJ AM, to name a few. He makes it easy for you to be part of the scene.

While a downtown full of Donnelly-style venues might be good for business, this apparent homogenization isn't great for culture. Or so says planning expert and musician Mark Pickersgill.

"As busy and successful as it is, it really is devoid of any kind of personal character," he said of the GED. "I know that's a really subjective thing to say, but you're not going to see a lot of independent artists or creative people be able to enter into that, partly because they can't afford the rent but also because that's just not the culture of the place."

The culture of the GED is largely described as one of drinking, flirting, fighting and a regular haunt for gangs. The disruption it causes has City Hall reluctant to hand out more liquor licenses. It's a legitimate concern, but Pickersgill, who wrote his master's thesis on Vancouver's music venues, points out that alcohol sales are the primary money maker

for any kind of venue in any neighbourhood. Vancouver's iron-fisted stance on liquor licensing, he said, is one of the major factors hamstringing attempts to get a more eclectic cultural scene going outside the GED.

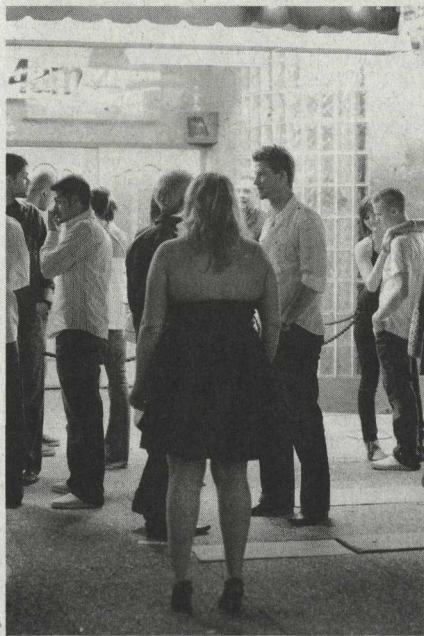
Liquor primary licenses (which are granted to venues that deal primarily in liquor sales—as opposed to restaurants whose primary sales should be food) are a huge barrier to independent venue owners "because you can't get one. And the liquor license will cost about \$100,000, too," Pickersgill said. That's an amount of cash most would-be independent venue owners just don't have.

Then there are also zoning restrictions in mixed-use areas that mean venues there have to close earlier than those downtown. And then there's noise.

"There's primacy given to residential interests because that's what makes developers the most money," Pickersgill said, adding that when it comes to live music venues, the B.C. Residential Tenancy Act offers the first stumbling block with its "right to quiet enjoyment" clause.

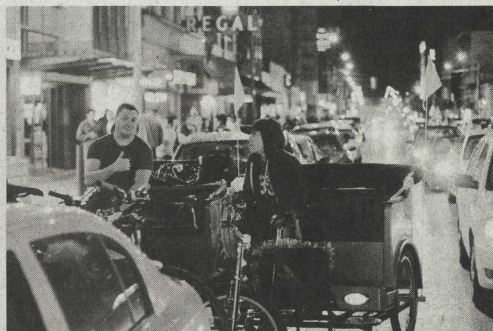
As a result, the alternative cultural scene—the live scene—is largely confined to a steadily growing crop of illegal, underground venues that regularly change name and location to stay under the radar. It was at one of these venues, the now defunct Emergency Room, that documentary makers James and Kroll met and hatched their plan. They were sick of their favourite places getting shut down.

Vancouver's underground has been doing a pretty good job of nurturing a culture of creativity, but it's rife with potential problems.



"As busy and successful as [the Granville Entertainment District] is, it really is devoid of any kind of personal character."

—Mark Pickersgill



"It's kind of sad and scary when the only place you can go and see a band is underground in some dilapidated warehouse," Pickersgill said. "If there was ever a fire or something like that, people would die."

It's a genuine concern. Remember that intersection at the top of this story? It was home to at least one illegitimate venue that Friday night—the site of a Music Waste show, the city's festival of indie music.

You'd never find the place without the address, save for the handful of college-aged hipsters loitering outside (a marked contrast to the lineup for the boutique lounge across the street). Upon entering, the high ceilings and tread-worn floors give the vibe of someone's apartment. It is.

With beer bought from a table nestled in the kitchenette, the audience settled on the floor for a love-in-style concert. It was cozy, and at first nice, but toward the end of a short vocal set, people were sweating in the stifling summer heat and fidgeting on the hard floor. The narrow staircase was clogged with bodies. Surely this crowd deserves, at the very least, a venue with some AC and a viable fire exit.

The problem is that the cover charge was \$5 and drinks about the same; that's what these students, artists and activists can afford or are willing to pay. And that doesn't support a legitimate business. Just ask Zak Pashak, owner of the Biltmore Cabaret, a stone's throw off Main and 12th.

"It's pretty hard to run a bar and make money in Vancouver," he said via phone from Calgary, where he was organizing the Sled Island music festival.

"I think the people are used to spending not a ton of money on a drink ... And I think that the cost of goods is incredibly high and the taxes are incredibly high. Every month that the Biltmore's been open, it's lost tens of thousands of dollars. Some months even more ... Being a live music venue is incredibly hard too, just because it's really expensive to put on a show. It's really hard to advertise every single show that goes on, pay for techs, pay for ticket printing, and the service charge, and pay for band riders, and drink tabs and everything that goes into it."

That's exactly why club king Donnelly hasn't added a live music venue to his empire.

Donnelly dabbles in live music, but he sticks to cover bands or he puts together his own acts. His

most recent project is a synthpop group called One Night Standard, whose lead singer found marginal fame with the Canadian boy band soulDecision (think back to around 2000 and the song "Ooh It's Kinda Crazy"). But when it comes to nurturing local bands and original music, Donnelly said it just doesn't pay.

"I'd love to do that and I think it would be a really cool thing to do but it's really expensive to do and you need sort of bigger rooms."

The bigger rooms are coming, though. At Main and Hastings a vertical streak of Chinese characters is the only signage above the old Shaw theatre. This is now the Rickshaw, a 700-seat venue and a project of Dave Duprey (a.k.a. Malice). It hasn't even had its official opening yet, and already the venue has hosted three events, one planned and two it took over when the original venues couldn't open due to noise complaints or other regulatory infractions. So far, the interest has been huge and the crowds sizeable—and this for a place that's not even licensed to sell beer. Yet.

The Downtown Eastside seems to be the site of an organically evolving local music scene—but city legislation is still an issue. According to NPA city councillor Suzanne Anton, the city is open to having more than one entertainment zone. "We are looking for more places for people to have live entertain-

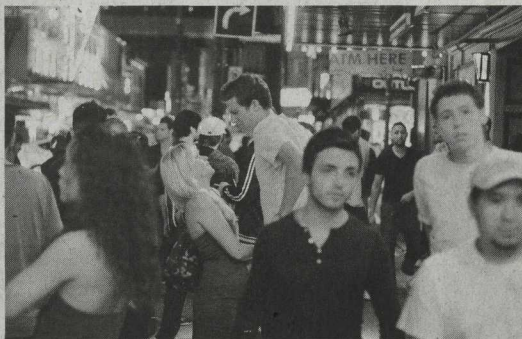
ment," she said. "The cultural industries and the creative industries in the city are really important. We've been focusing on that for years."

But the Downtown Eastside might not be it. Anton revealed that coming by a liquor primary license in that area is even tougher than in the rest of the city.

"I think at Main and Hastings, there's the issue of it being the Downtown Eastside," she said. "Liquor was a big problem down there for many years. Council has—I think it was quite a few years ago—put much more restrictive policies in that neighbourhood." As it stands, liquor stores aren't even allowed to open there, Anton said.

She did, however, offer a ray of hope in the area's encroaching condo developments. "There are more people moving into that neighbourhood—people who have ordinary incomes, ordinary lives, and they will like to go out at night and do things. So the city may soon be approached by people who live in that area and say it's time to end the moratorium."

The future of the burgeoning music scene, it seems, now lies in the hands of the middle class, whose expected arrival will shape a neighbourhood on the verge of reinvention.





Animal Collective photographed by Gerald Deo

REAL LIVE ACTION

Animal Collective
Grouper
May 24
The Commodore

In a musical climate where a majority of new "indie" acts fall in to the unfortunate genres of experimental, fuzz-pop, lo-fi, no-fi, shit-fi, and whatever else has emerged from the journalistic meat-grinder recently, one sometimes forgets that Animal Collective has been creating their particular brand of experimental pop for nearly ten years now—and they still do it better, with a novel, more traditionally structured live format that marks a departure for the band.

Animal Collective are notoriously hit-or-miss live performers—the classic "they suck live" band whose records are good enough that it doesn't really matter—which made it mildly surprising that this show was so fan-friendly. As the music industry tortuously reconfigures itself, bands have become increasingly reliant on tour revenue, since nobody buys albums anymore. This may have something to do with the fact that Animal Collective played actual songs! From their actual albums! Anyone who's been to their shows before knows what I mean—they are usually a mish-mash of new material and largely improvised jams. With the (relative) success of Mer-

riweather Post Pavilion they seem acutely aware of a new fan-base and those fans were in evidence, for better or worse. A smattering of semi-aggressive frat-bros and their bleach-blond cohorts would have seemed absurdly out of place at an Animal Collective show a couple of years ago, but there they were, and there you are. Animal Collective would be silly not to diversify their fan portfolio in these tough economic times, and maybe I'm just being a dick anyway.

Since I was a last-minute stand-in to review this show, I missed the shockingly punctual Grouper, which is a damn shame. But she will be playing at St. Andrew's Wesley Church on July 18, and I highly recommend that you attend.

—Alex Smith

Black Dice
Wolf Eyes
Sade Sade
May 25
The Biltmore

For noise fans, this bill at the Biltmore was a no brainer, offering up a little something for every fan of harsh sounds.

Gabriel Saloman started the night off. The ex-Yellow Swans member performed solo as Sade

Sade, manipulating the hum from a blank cassette played on an old Walkman with a variety of effects, panning the resulting sounds across the Biltmore's sound system. The result was like some sort of audio Rorschach test. And no matter how you interpreted it, it was compelling stuff.

Wolf Eyes were up next, unleashing their brand of crashing, uncompromising "music." Using effects, conventional sonic weapons like guitars and horns, and some makeshift instruments, the Michigan three-piece showed why they're one of the genre's most revered performers.

Black Dice finished the evening with a set that treated the ears and the eyes, playing in front of stuttering visuals that should have come with a warning to epileptics. Although they still sound rather "out there" to most music fans, considering that the band comes from the same untamed, improvisational reaches that Wolf Eyes still inhabits, Black Dice's music has become far more structured as they've grown older. Rather than free-form noise collages, their songs were grounded by synthesized beats and buzzing synth patterns. It would be a stretch to call them "danceable," but the industrial rhythms that drove their set coerced more than a few bodies into motion before the night was through.

—Quinn Omori



Julie Doiron photographed by Quinn Omori

Chain & the Gang
The Hive Dwellers
Rose Melberg
May 30
Little Mountain Studios

This was the show that nearly didn't happen. It had been scheduled for the Sweatshop (shut down), the Peanut Gallery (shut down) and a community center (presumably still open), before ending up at Little Mountain. But then, a few weeks before the show, Little Mountain had their own noise complaint woes and it looked like the show might not happen there either. The show did go on, but the raucous Chain & the Gang were moved to the middle of the bill, putting the mostly acoustic Hive Dwellers on last.

Rose Melberg started things off with her sometimes bandmate Larissa Loyva, performing pretty pop songs with minimal guitar accompaniment. Melberg has a new album coming out on K in the fall and she previewed a number of those songs.

As for Chain & the Gang's Ian Svenonius, he's a consummate live performer, shimmying, screaming

and wise cracking with the audience. Best known for fronting the Make-Up and Nation of Ulysses (Sassiest Boy in America '91, yo!) and more recently, Weird War and the Scene Creamers, Svenonius is also the author of *The Psychic Soviet*, a slender-but-essential volume of rock philosophy. He hasn't been here in years and we were very keen to see what he would do with his new band. We're happy to report that he and his Gang brought it and brought it hard. With his players laying down a sick, stripped-down groove reminiscent of Dr. John's psychedelic soul, Svenonius—in a white suit with a mop of black hair—pranced about stage pontificating about everything from reparations to the true nature of the dollar ("An internationally traded increment of work!").

The Hive Dwellers had a bit of a tough job following up Chain & the Gang's high-energy set with something more low-key in a room already foggy with hot perspiration, but former Beat Happening frontman and K Records boss Calvin Johnson kept the crowd's attention with his inimitable stage presence. Backed by the same

band as Svenonius—Bret Lyman (Bad Thoughts), Brian Weber (Dub Narcotic Sound System), and Fred Thomas (Saturday Looks Good to Me, City Center)—Johnson crooned twee love ballads in his distinctly cadaverous baritone and improvised deliberately wooden dance moves on the small stage with the endearing awkwardness of a limp-wristed Frankenstein. It was a rare kind of show indeed, and Svenonius is unlikely to return any time soon, so it's safe to say that the small but faithful crowd went home satisfied.

—Duncan McHugh and Saelan Twerdy

Handsome Furs
Johnny & the Moon
June 4
Richard's on Richards

Think of the moments in your life that you'll carry with you always. You are lucky if that includes falling in love—luckier still if it's making music with the one you love. And if even one memory includes the two

of you collapsing on the floor of a soon-to-be demolished Vancouver stage in a collectively-formed puddle of sweat, exhaustion and reverb, as a capacity crowd of family, friends and total strangers cheers you on, you live a charmed life indeed. Such was the scene during Handsome Furs' latest visit to our fair city on one of the most unseasonably hot nights of the year, where husband and wife duo Dan Boeckner and Alexei Perry spectacularly sweated it out in skintight outfits (a denim suit for Boeckner, white zebra leggings for Perry) and made the best of an already excellent situation. The two were so overwhelmed by the totalizing love in the room, in fact, that they thanked us repeatedly between songs that included a vast sampling of *Face Control*, their recently-released sophomore album, and ended with select gems from their 2007 debut *Plague Park*. "This is like the best Christmas ever," a grateful Boeckner told the crowd. He thanked his father for coming to the show and dedicated a song to an old friend who had borrowed his parents' van to support him at his first-ever

performance. His Wolf Parade vocal chops were not lost in the midst of the drum-machine glitches and guitar-focused pieces that mark their latest work, and his relaxed, humble stage demeanor laid the groundwork upon which Perry could go nuts—and she did. The foot-stomping, the high kicks, the chest-thumping, the cardiovascular endurance: it was a lot to take, and a little distracting, but the crowd ate it up. Fittingly, the set ended with Boeckner burying his head into the bosoms of a cluster of enthusiastic male fans while Perry took people's hands to kiss. The passionate performance seemed to actualize what poor-man's Born Ruffians opens Johnny and the Moon seemed to want to communicate so desperately in their set: everyone just wants to be loved. Or, as the Furs song goes, "All we want, baby, is everything."

—Jackie Wong

Mt. Eerie
Nick Krgovich
GR8-2000
June 5
St. James Community Hall

Despite two postponements due to scheduling problems, Anacortes, Washington analog rock heroes Mt. Eerie and local concert promoter Kris Charlton of Twee Death finally came through with this long awaited concert experience. Inside the wondrous, yet hopelessly stuffy St. James Hall, a substantial crowd packed the hard wooden pews for a unique night of song and performance that was well worth the wait.

Vancouver's GR8-2000 (a.k.a. Tom Whalen) opened the night up proper with his balls-out blend of programmed beats and electrified, primal-scream lyrics. "My parents are here tonight," Whalen announced proudly in between songs, adding "and look at the mess you've made!" before launching back into rhythmic chaos. His raucous set (complete with dancing teenage groupies) ended with a raunchy, blues-powered guitar explosion, indicating a powerful direction of creative exploration for this local talent.

Things were lit up nice and ready to fire, but Nick Krgovich (Pano, No Kids) took the energy of the show in a different direction, providing the left-field highlight of the evening. With the lights dimmed low and only the sounds of the wobbly ceiling fans audible, Krgovich stepped to the piano

for an 11 song set of gorgeous pop ballads written in the sanctuary of his living room. Subtly eking out tones of pathos and comedy from the polished keys, Krgovich sang of the death of Hollywood, the cold epistemology of love and the whimsy of relationships in a way that left everyone begging for more with wild, uninhibited applause.

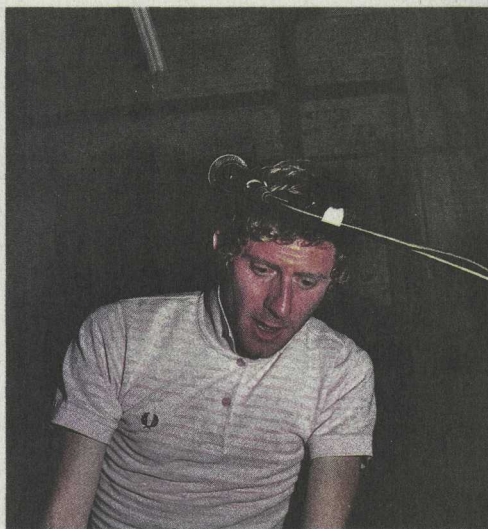
After these feats of virtuosity, a performance by Mt. Eerie seemed like an afterthought. Nevertheless, front man Phil Elvrum took the stage with Krgovich in tow to perform *Wind's Poem*, their yet to be released album. The soaring guitar and organ drone of the songs were lush and transcendent, but the heavily contemplative energy of the music seemed to lose the crowd slightly—except for the kids of course. A huddled mass of devoted teens sat in front of Elvrum during the performance, hanging off of his every note. Some demanded more volume; some sat staring in awe while others laid on the floor to soak up the reverb spilling all over. Elvrum dished out a rock-steady Beat Happening cover to finish off the night, sending everyone home thoroughly rocked out in classic Twee death fashion.

—Justin Langille

The Tranzmitors
June 6
Jericho Sailing Center

According to the great actor Peter Fonda, the sport of sailing is "involved with action, life and survival." It carries with it a certain aesthetic and sophistication. Piloting a yacht, or even a small sailing dinghy, requires an intimate knowledge of knot tying, points of sail, rights of way and a feel for the tiller. And no one exemplifies this better than local power-pop outfit The Tranzmitors, making them the natural choice to headline the UBC Sailing Club's first beach party of the season.

The band members were well aware before the show that they were not playing to their usual fan club, and took to the stage with a bit of apprehension. It took some coaxing from singer Jeff McCloy and bassist Mike Flintoff to get the crowd to tack and gybe their way to center stage, but the party did eventually make its way from the beach and into the sailboat repair hangar, where the band was set up. The surf-rock undertones and vocal harmonies that The Tranzmitors have gained notoriety for struck a chord with the audience, and the band



the Tranzmitors photographed by robarazzi.biz

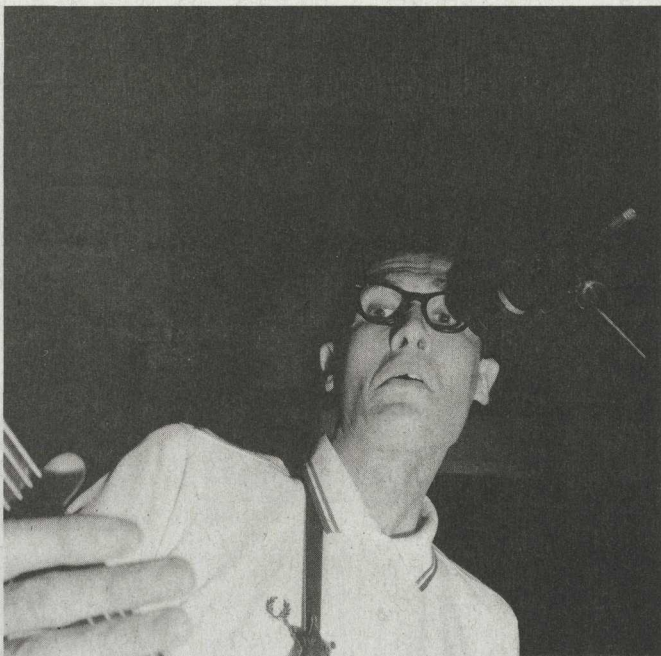
soon had the prettiest girls and some of the jauntier fellows shaking in their summer attire.

Between sets the gang mingled with the crowd and enjoyed the open-air venue. A party of this sort was a welcome relief from the usual trip to the bar. The band seemed to enjoy the atmosphere as much as the other revelers did, and they really drove the show home with their second set, complete with encore. If you missed this chance to see The Tranzmitters, not to worry—drummer Bryce Dunn assured me that the band aims to play about once a month this summer.

—Robert Fougere

Jens Lekman
June 7th
Richard's on Richards

This being Jens Lekman's first visit to Vancouver (as far as I know, anyway), it was bound to feel like a major event. The Swedish songwriter has built up a devoted fanbase over the last few years, no doubt thanks to his highly boyfriendiable personality. Let's face it: Jens is a heartthrob. He's handsome in a soft, harmless way, he's charmingly self-deprecating and his quirky, intimate songs are loaded with highly personal anecdotes. If you're a fan, you probably feel like Jens is already your friend. Judging by his performance at Richard's, he feels the same way, and he's eager to cultivate the sentiment. He started the evening with a modest plea to the audience to not put any photos or videos of the show on the Internet: "Let's keep this night to ourselves—because it's special." True to his teary, tender-hearted music—frequently bombastic in its declarations of shyness—the night was filled with similar emotional gestures and cute displays of affection for the audience. In "The Opposite of Hallelujah," he claims that that he can't communicate and "all his metaphors fall flat," but he's clearly a consummate showman. When that song sampled "Give Me Just A Little More Time" by Chairmen of the Board, Jens mimed his need for time by tapping his wrist and then drew a swelling heart in the air as the backing track sang "our love will surely grow." His voice doesn't disappoint in the live setting, either: his full, deep croon inspires comparisons to Morrissey and the Magnetic Fields' Stephen Merritt. Oh, and the costumes! Jens and the other men in the band all sported matching blue chambray shirts with red ascots and red pants, and the two girls were in pink chambray dresses. What else? He had the crowd sing along to the "bum buh bum" heartbeat in "A Sweet Summer's Night On Hammer Hill" and the "oohs" in "Kanske Ar Jag Kar I Dig," which he explained means "I Think I'm Maybe In Love With You" in Swedish... but tonight, I'm crossing out the maybe. On another tune, the band closed with a sampled-beat disco coda and they all left their instruments to do a choreographed swooping-airplane dance around the stage in figure-eights. So it was fun. It was very sweet. Those of a less sugary disposition would probably call it cloying, but the hardcore fans were charmed beyond belief. Jens promised to stick around and chat afterwards (and



the Tranzmitters photographed by robarazzi.biz

maybe even sing a personal song or two), and I don't doubt that quite a few folks took him up on that.

—Saelan Twerdy and Curtis Collier

Julie Doiron
Dog Day
June 14
The Biltmore

For the five nights before this show, I ran (and bussed and cycled) all around Vancouver to catch as many loud, obnoxious, and heavy bands during Music Waste as I could. By the time Sunday rolled around, I was exhausted. I didn't want to see another bar for a few days, and I sure as hell didn't want to see any live music. I only made it down to the Biltmore because I told (Discorder RLA Editor) Al Smith that I would. What I didn't realize, though, was that this show would be the perfect palate cleanser after a week of hard drinking and hard, noisy music.

I stumbled into the Biltmore in time to catch the last half of Dog Day's set. The four-piece pop act hails from Halifax, but the music they play is less reminiscent of the melodious rock that the East Coast brings to mind and more akin to the big pop sound associated with Toronto and Montreal—Stars in particular—dreamy and melodious and driven by dueling girl/boy vocals.

Julie Doiron took the stage solo, playing a handful of her trademark softer numbers before welcoming her band on stage, setting the sort of quaint, intimate mood that would carry through the evening. That's not to say the band, which featured fellow Mt. Eerie collaborator Fred Squire, was sedate though. In fact, at times they downright rocked. An amped-up version of "The Wrong Guy" segued into a fuzzy version of "No More" before returning to the former again during one of the set's highlights. While the set opening and set closing solo portions of the evening were great, the full band interpretations of Doiron's songs, especially the ones that are soft and soothing on record, were a treat for longtime fans (like me). With more than nine albums worth of studio material to potentially cover, there were some rough patches, but the creative ways that the quartet re-imagined some of Julie's most loved songs overshadowed the odd musical misstep.

—Quinn Omori

CiTR 101.9 FM Charts

STRICTLY THE DOPEST HITZ OF JUNE

#	Artist	Album	Label	#	Artist	Album	Label
1	The Evaporators* / Andrew W.K.	A Wild Pear	Mint	26	Sonic Youth	The Eternal	Matađor
2	Pretty Vanilla*	7 Inches Deep	Little Red Sounds	27	Sunset Rubdown*	Dragonslayer	Jagjaguwar
3	The Tranzmitters*	Busy Singles	Deranged	28	Voivod*	INFINI	Sonic Unyon
4	Various*	Vancouver's Punk As Fuck Volume 2	VPAF	29	Those Darlins	s/t	Oh Wow Dang
5	Clues*	Clues	Constellation	30	The Woolly Bandits	Woman of Mass Destruction	Citation
6	Dirty Projectors	Bitte Orca	Domino	31	Los Straitjackets	The Further ... of Los Straitjackets	Yep Roc
7	Apollo Ghosts*	Forgotten Triangle	Independent	32	Elvis Costello	Secret, Profane & Sugarcane	Hear Music
8	King Khan & the Shrines	What Is?!	Vice	33	Ani Kyd*	Blues Experience	Independent
9	Phoenix	Wolfgang Amadeus Phoenix	Glassnote	34	Various*	Blood Klub 7"	INW/Thankless/Deer & Bird
10	Dinosaur Jr.	Farm	Jagjaguwar	35	Bill Callahan	Sometimes I Wish We Were An Eagle	Drag City
11	The Gruesomes*	Hey!	Ricochet Sound	36	Tosca	No Hassle	IK7
12	Superchunk	Leaves In The Gutter	Merge	37	Throbbing Gristle	The Third Mind Movements	Industrial
13	Falcao & Monashee*	s/t	Independent	38	Years*	Years	Arts & Crafts
14	The Coathangers	Scramble	Suicide Squeeze	39	The Field	Yesterday and Today	Kompakt
15	Peaches*	I Feel Cream	XL Recordings	40	Kronos Quartet	Floodplain	Nonesuch
16	Depeche Mode	Sounds of the Universe	Mute	41	Acid Mothers ... Paraiso UFO	Lord of ... Vishnu and the Magic Elixir	Alien8
17	Camera Obscura	My Maudlin Career	4AD	42	Jeffery Lewis & the Junkyard	'Em Are I	Rough Trade
18	Iggy Pop	Preliminaries	EMI	43	Pink Mountaintops*	Outside Love	Jagjaguwar
19	Iron Maiden	Flight 666	EMI	44	Adjective*	I Am Sorry For Your Loss	Independent
20	Au Revoir Simone	Still Night, Still Light	Our Secret	45	St. Vincent	Actor	4AD
21	Mika Miko	We Be Xuxa	Post Present Medium	46	Black Moth Super Rainbow	Eating Us	Graveface
22	Mokira	Persona	Type	47	Metric*	Fantasies	Last Gang
23	Easy Star All Stars	Easy Star's Lonely Hearts Dub Band	Easy Star	48	The Crystal Method	Divided By Night	Tiny e
24	Prefuse 73	Everything She ... Turned Ampexian	Warp	49	Bell Orchestre*	As Seen Through Windows	Arts & Crafts
25	Joel Plaskett*	Three	MapleMusic	50	Future of the Left	Travels With Myself and Another	4AD

CiTR's charts reflect what's been spun on the air last month. Rekkids with stars (*) come from this great land o' ours. Most of these phat platters can be found at fine independent music stores across Vancouver. If you can't find 'em, give the Muzak Coordinator a shout at 604-822-8733. His name is Luke Meat. If you ask nicely he'll tell you how to git 'em. Check out other great campus/community radio charts at www.earshot-online.com.

Under Review:

Animal Names/Apostle of Hustle/Falcao & Monashee/
Field Assembly/Ford Pier/Grizzly Bear/Kathryn Williams &
Neill MacColl/SUBB/Sunset Rubdown/The Wind Whistles

Animal Names

Oh Yes You Better Do
(Boat Dreams From the Hill)

Vancouver's Animal Names seem to be caught in an innocent time warp, coming from a simpler place where the term "emo" has nothing to do with eyeliner or cutting oneself. The cover art of a balloon-headed, lime green canary, along with song titles such as "Crunk Crunk Croatia" and "My Friends for Mayor" indicate that the listener is in for something quirky and interesting from a band that doesn't take themselves too seriously.

The first line of "Rolling Paper Airplane" sets the pace as Chris Vanderlean proclaims, "I've got no goals and nothing good to say about you or anything / So let's drop the talk to start this off." What follows is a collection of songs brimming with joyful angst, containing all the ingredients of a true emo record. Awkward male vocals are complemented by pretty female harmonies. The lyrics are clever, whimsical and oddly poetic. The music is fraught with changes in emotion, from melancholy ballads to rollicking power-pop blasts. It is fully d.i.y. indie with a punk rock heart. Most of all, *Oh Yes You Better Do*, is just plain fun.

—Mark Paulhus

Apostle of Hustle

Eats Darkness
(Arts & Crafts)

Eats Darkness, the third full-length from Apostle of Hustle, boasts a heavier sound than on their previous records. Those expecting an album that pushes boundaries will be disappointed to find that *Eats Darkness*

stumbles through some darker, but mostly familiar material. The album begins with the track "Eazy Speaks"—homage to the late Eazy E—that, despite its catchiness, does little more than revel in its own insinuated irony, while similar pop numbers "Soul Unwind" and "Kerses" serve up some inoffensive indie vanilla. The dub-influenced "Perfect Fit" means well but is an awkward interjection in an already patchy amalgamation of material. The album's audio-collage interludes offer brief glimpses of the band's cut-and-paste hip-hop influence, but machine gun sound effects and cartoon-like vocal samples ultimately come off as banal.

Eats Darkness is described by lead composer and Broken Social Scene guitarist Andrew Whiteman as being "like tapas at the banquet of conflict." With its array of different, sometimes clashing morsels, the album certainly holds true to this aesthetic as it rounds out at a quick 35 minutes and seems to have been haphazardly slapped together in a post-siesta haze.

—Chad Thiessen

Falcao & Monashee

Falcao & Monashee
(Independent)

This Vancouver duo's debut album has an immersive sound with lots of slow builds and a gradual intertwining of melodies. It's an urgent sound that carries forward the ideals of the post-rock movement of the '90s and early '00s, as they use instruments often associated with the rock tradition for making clearly non-rock sounds. They also use instruments from other genres such as the banjo, mandolin and harp. Rodrigo Falcao's drumming seems to indicate some kraut influences, especially on tracks like "Star-

light," which is probably the album's best. Monashee Sun's vocals feature prominently in every song and are reminiscent of the '60s folk songstress Joan Baez.

The lyrics are slightly indiscernible and a little abstract so you'll probably have to read the liner notes to get a good understanding of them. This album isn't something you're going to listen to for the words anyways, as its strength lies in the talented intertwining of the duo's songwriting skills. In addition to their vocal duties, each member plays at least five instruments on the album. They draw on what we can only imagine is almost every musical instrument at their disposal to put together this album, even going so far as to include some field recordings of birds on the opening track "Teleportation," which seemed cheesy, but maybe someone who enjoys nature would appreciate it. Despite some minor flaws this album contains eight tracks of beautiful musicianship.

—Jordie Yow

Field Assembly

Broadsides & Ephemeria
(Independent)

What the hell has ever come out of the pit of humidity known as Windsor, Ontario? Well this year alone, the Phog Lounge in Windsor was voted Best Live Music Venue in Canada by CBC Radio 3 listeners prompting a slew of bands to start visiting while touring "Down East" as Ontarians call it. Also, they are starting to boast a strong (albeit small) local scene, including Field Assembly.

Field Assembly is actually one person, L. Adam Fox. With the help of an amazing group of musician friends he has assembled a beautifully modest debut. Mellow, sparse and heartfelt,

there is definitely a mid '90s feel to a lot of these tunes, but not in a Hootie college rock way, more like if Seam made an acoustic record and Touch and Go dumped them immediately after the release. Fox's voice is honest and hummable but the listener should take a minute to hear what's coming out of his mouth. Personal lyrics without being emo, these songs make for great rainy day music. Even though the release is on CD, the tracks are divided into side one and two segments and the songs flow accordingly. Gorgeous artwork and limited to only 500 copies—check this out if you like your music personal, well played and intelligent.

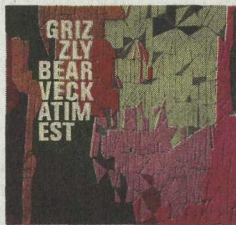
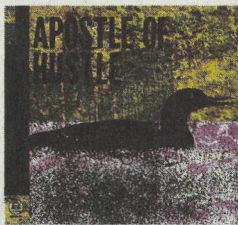
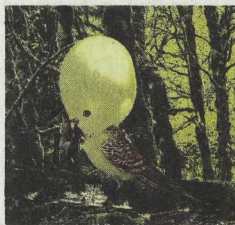
—Luke Mead

Ford Pier

Adventurism
(Independent)

Adventurism is Ford Pier's fifth full-length, and listeners' enjoyment of the album will likely be determined by their tolerance for the former D.O.A. member's theatrical vocal delivery and schizophrenic songwriting. Although he utilizes typical rock band arrangements, Pier's vocal style is more akin to a cabaret singer, incorporating spoken word and dramatic yelps and howlers into his eclectic, genre-bending songs. On "My New Bar," he switches between tender crooning and ear-splitting shrieks, with the tempo and instrumentation varying accordingly (moving from a sparse keyboard ballad to an overdriven rocker). "So Many" is nearly eight minutes of dissonant guitar chords, punctuated by fractured drum fills and Pier's operatic howling.

With its wild shifts in tone, *Adventurism* is a challenging listen, and Pier's seemingly unending supply of



vocal energy means that the album never drags. Unfortunately, he lays on the quirkiness a little too thick; it's hard not to groan during the hokey vocal inflections of "Things Happened to Me" or the synth squiggles of opener "Siege Perilous." After wacky tunes such as these, the breezy southern rocker "Lethe" comes as a breath of fresh air, its sun-soaked organ and dazzling harmonies providing a much needed moment of prettiness. Of course, the song does include a brief atonal interlude, but this trick works well in moderation, providing a quick contrast before returning to the sunny groove of the verse. It's enough to make you wish that Pier could tame his self-indulgent artistry more often and allow his songwriting to shine.

—Alex Hudson

Grizzly Bear *Veckatimest* (Warp Records)

Inspired by a small uninhabited island perched vicariously along the southern-most tip of Cape Cod, *Veckatimest* is the latest offering from the Grizzly Bear camp, following the great success of *Yellow House* in 2006. Grizzly Bear do not falter in their latest exchange, an album that transforms the physicality of land, sea, cloud and sky into a sound both otherworldly and of the earth, conjuring up images of a lush and untouched wilderness. With such an unusual and enticing name, listeners might feel impelled to seek out those rare, enchanting sounds, unique to the wild isle of Veckatimest, and crafted so beautifully on this album. *Veckatimest* fills the heart with hot breaths of south easterly winds, whipped up afresh from the foam-spray of the Atlantic. It invokes images of wild dandelions billowing in

patches on the beach, and of gnarled driftwood washed up along the shore.

With strong hints of the Sea & Cake's summer-inducing, post-jazz lilts, the album veers towards the lighter, breezier notions of jazz. Helped along by heavenly, cherubic layers of voice and sound, *Veckatimest* is an album of dazzling proportions, cinematic in its scope and vision. With all band members contributing to vocal duties, and with four songs boasting string arrangements from the much loved Nico Muhly, *Veckatimest* offers a glimpse of an altogether different, matured Grizzly Bear, and we are grateful for it.

—Amy Scott-Samuel

Kathryn Williams & Neill MacColl *Two* (Nettwerk)

With its cover art containing a meteorite with a vaginal looking gash (created by Williams), a Tom Waits' cover song, liner notes listing a shed, basement and garage as recording venues, potential listeners might expect a recording that is dark and foreboding. Add to this mix the accompanying instrumentation of dulcimer, autoharp, organ, harmonium, melotron and flugelhorn, descriptors such as experimental and quirky come to mind. Yet these preconceptions could not be farther from the delicate and soothing sounds found on *Two*. Produced by Phil Brown (the Stones, Zeppelin and Roxy Music), this beautiful offering of sun-dappled folk represents a week long collaboration between the musicians on the occasion of their third meeting. Released to unanimous critical claim in the UK in 2008, the melodic and understated *Two* finally hits these shores.

Although the entire album from

start to finish is like being wrapped in a warm and favourite blanket, Tom Waits' "Innocent When You Dream" is especially memorable and will leave you dreamily humming even after the first listen, while opener "6am Corner" is a great way to start those sinuous days when the world can pass by unheeded. "Armchair" is a sweetly sardonic refrain about finding comfort in the familiar when life just becomes too overwhelming. This sentiment sums up the recording as a whole; it is like an aural cocoon—safe, warm and welcoming—and listeners may very well emerge transformed after listening.

—Melissa Smith

SUBB *To This Beat* (STOMP Records)

Punk rock and Jamaican music have always enjoyed a certain connection, compelling many bands to try and meld the two genres musically. Some, like the Clash and Operation Ivy, have done this with great success, while other attempts have resulted in nothing more than irritating carnival music.

Montreal's SUBB are one of the few bands to come out of the '90s Ska-punk explosion that manage to combine the two genres with palatable precision. Their fifth full-length, *To This Beat*, kicks off with a furious burst of melodic hardcore while denouncing the world coffee trade. The band then spends the next 40 minutes moving through 16 compelling tracks of punk, reggae and ska. While there is a certain irony in reggae and ska jams written by a band that dwells in a city that spends a majority of the year covered in snow and ice, SUBB manage to pull it off. Of course, having dance-

hall legend Jah Cutta contributing on vocals does not harm their credibility either. When they decide to infuse the punk and ska, it comes off without an ounce of kitsch. Partially due to the lack of a horn section, and largely due to good song writing, tracks like "I'll Be Waiting" intertwine the genres perfectly without sounding like a car full of clowns. The diversity of the songs is complemented by a well-constructed track list, all together creating a surprisingly enjoyable album.

—Mark PaulHus

Sunset Rubdown *Dragonslayer* (Jagjaguwar)

For anyone who has been following recent developments in the career of Spencer Krug, *Dragonslayer* won't come as much of a surprise. Like his recent albums as a member of Wolf Parade and Swan Lake, Sunset Rubdown's latest opts for simpler arrangements, eschewing studio trickery in favour of live-off-the-floor immediacy. "Black Swan" sets sparse, clattering verses against fuzzed-out guitar breaks, which are rawer than anything Krug has produced since his early home recordings. Lead single "Idiot Heart" is similarly immediate, with chugging power chords and a propulsive, disco-infused middle section. Of course, to describe any of Krug's work as "immediate" is purely relative. The album has plenty of head-scratching moments, from the baffling time signature of "Silver Moons" to the cryptic lyrics of "Dragon's Lair," which warns "to say the war is over is to say you are a widow."

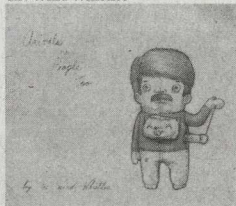
Unfortunately, the bare-bones production means that *Dragonslayer* lacks the heady delights of Krug's best work—there's nothing here that

»Under Review cont.

matches "I'll Believe in Anything" or the ethereal "Stadiums and Shines II." The closest he comes is "Nightingale/December Song," with its hypnotic waltz-time strumming and ominous-y-droning organ. New listeners might want to start with one of his earlier albums, but for Krug die-hards, *Dragonslayer* is yet another worthy addition to his rapidly-expanding canon.

—Alex Hudson

The Wind Whistles



Animals Are People Too (Independent)

Love, nature and being a genuinely rad person seem to be the gist of *Animals Are People Too* from this Coquitlam-based duo. The album starts off with charismatic and catchy tracks, about keeping it real in "Turtle," "Judo" and "House for a Mouse." These tracks feature some delightful drumming and a bouncing bass that fosters folksy lyrics, an acoustic and electric guitar into a pleasant pop package while, "Making Your Own Stuff" and "Sleeping Lions," promote a message of cultivating a harmonious ecological consciousness. This message becomes dormant in "Bats in Flight" and "The Sun" as the subject matter focuses on life and love. The theme of love continues on "The Fish and the Worm," a well told story of a relationship on the rocks, when someone realizes the other is putting the kibosh on it. During the song the counterbalance between the duo's voices is fully realized, and the Wind Whistles catch sail and set course for excellence.

—L.E. Portelance

»Venues cont. from pg 8

While at the Cobalt, Wendy13 and Kalin Harvey from Pro Fun City agreed. Bylaw enforcement needs to be "less rule-based, more outcome-based" Harvey said.

We also discussed that there is no way for businesses to be classified as art spaces. Though a number of ideas were passed around, what seemed to be the best solution to the licensing problem was Deal's idea to simplify business licenses in order to treat businesses as "black boxes" which would allow them to be run with multiple uses. A space wouldn't be licensed to simply be a retail gallery, venue, bar or restaurant, it would get a more general designation that would allow a business to operate in a more general sense. This would allow venues to run as other businesses during the hours that they aren't hosting musicians which would allow multiple revenue streams in a single location.

Harvey said this was a great idea, not just from a cultural perspective, but also from a business and environmental perspective. "It's a different way of increasing density," which he noted aligns with City Hall's goals to find more efficient ways to use space in Vancouver.

One other bit of good news that came from the tour is that Deal believes that the infamous audience participation bylaw that prevents people who are listening to music at venues without a cabaret license from dancing or otherwise participating in the performance "needs to go right out."

While all of this will take awhile to get through the inef-

ficient beast that is the bureaucracy of City Hall, it's certainly hopeful to see that some of these changes might be made—which would make it a lot easier for someone to run a venue in Vancouver.

Though it didn't come up on the tour, it would be a shame to write this entire column without mentioning the opening of the Rickshaw Theatre at the old Shaw Theatre location on Hastings. The newly renovated building is run by Dave Duprey (a.k.a. Malice), who previously ran the Sweatshop. It's got a capacity of 700, which makes it one of the biggest venues outside of the downtown core. And it will be able to host both all-ages and licensed events. There's not a lot of info on events posted on the Rickshaw's website (rickshawtheatre.com), but having a theatre this size is big news and we can't wait to hear more about it.

And to finish: a couple downers. It looks like the long rumoured closing of Richard's on Richards will happen July 21. The Georgia Straight reports that the building will be demolished and turned into condos. A new venue with the same license will open downtown in mid-October, which will only have live music Sundays through Thursdays.

In North Vancouver, Seylunn Hall closed its doors after serving as a landmark institution for Vancouver's punk scene. In the 13 years it was open it hosted a lot of shows and affected a lot of lives. It will be missed.

»Film Stripped cont. from pg 8

It would be easy to reduce the film to an exploration of virtual gaming culture and the restrictions faced by the avatars we create, but this isn't really Doupe's vision. "I'm not actually interested in the social aspect of all these online games; I'm interested in the aesthetics. Video games often have these cinematic, interstitial moments where you've done your job, you've killed your guy or whatever, but then there's a little story that keeps you going, or a little movie that plays, and that's what interests me."

You could think about *Ponytail* like one of those little I-just-beat-level-three movies, except the characters eventually divorce themselves from all human control, and begin stumbling around of their own accord and having original thoughts, speaking German, licking toilet seats, realizing their inability to achieve personal desires and not wearing any pants. Much like the tape player turning itself on at the beginning of the film, there is a creepy strangeness that results from this loss of control—the kind of control we're used to having over computer avatars.

Personally, I think it's much more interesting to let them run wild, even if the characters end up as lost as their human counterparts. After all, why create a computer world where characters can do anything if we're just going to make them do the same boring things humans do, like wearing pants and speaking properly? Thanks, Barry, for reminding us not to be lazy.

mint records The Handsome Family



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Dirty Projectors Bitte Orca CD

Ok. You saw them clean up at Malkin Bowl opening for **TV on the Radio**. Well now you can see what sort of magical alchemy they are capable of in the studio setting. This, their sophomore release, earned a 9.2 on the Pitchfork charts and it is loaded with catchy bizarre sonic noodling. Smart indie rock wins the day.

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Dinosaur Jr. Farm CD

This is their first release for ever-hip Jagjaguwar Records. **J Mascis** owns the Fender Jazzmaster (he even has a signature model) and is synonymous with fully baked riff heavy slacker shredding! Featuring the original **Dinosaur** line-up, **Farm** is another nugget in a discography that already most bands would die for. Just like their seminal **You're Living All Over Me**, this record gets the fuzz out and offers plenty of new anthems for the freak scene!

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Sunset Rubdown Dragonslayer CD

Canadian sonic wizard **Spencer Krug** (**Wolf Parade**, **Swan Lake**) is in fact the **Dragonslayer**, and the beast he kills is over-thought, over-wrought, and over-produced studio albums! Yes, this release features **Krug** and his courtload of crazy talented players doing what comes naturally to a band — jamming out the tunes, leaving things instinctual and raw, and well, just going for it. The riffs are mad, the vocals sweet yet not too sugary, and the overall result is stunning!

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Wilco Wilco (The Album) CD

Bring your mom and your apple pie with you to listen to this masterpiece from America's quintessential band! With **Wilco**, you always know what you are going to get — impeccable songwriting, dazzling poetic mastery, otherworldly riffage, and a sense that world is still an amazing place to live and that music still can capture the spirit to lift the people! This is the feel good record of the summer.

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Stuart Murdoch God Help The Girl CD

Romance and music go hand in hand! As does Zulu and Matador Records. We dig them, they dig us. Ok lovers, here is something new from the **Stuart Murdoch/Belle and Sebastian** camp — a gorgeous set of new songs with wispy female vocals from **B&S** cohort Catherine Ireton. Written for **Murdoch's** planned musical film project — entitled **Eve** — these are not simple song sketches, but rather full blown compositions that chart **Murdoch's** familiar themes — sex, drugs and rock'n'roll. Sign me up.

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Discovery LP CD

Hot band alert — in every sense of the word! **Discovery** is the summer soundtrack for the kids into electro-pop and it is all thanks to **Vampire Weekend** keyboardist/producer **Rostam Batmanglij** and **Ra Ra Riot** singer **Wes Miles**!! The album features vocal contributions from **Vampire Weekend's** Ezra Koenig and **Dirty Projectors' Angel Deradoorian** and seriously this will get you boogie dancing at the parties. Make your **Discovery** at Zulu.

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Cass McCombs Catacombs CD

Some artists have a strange seductive power on my ears. **Cass** is one such fellow. On tour with **Band of Horses** he plans to bring his Easy Rider-meets-Angelo Badalamenti sound here to town to support this amazing new record that speaks of earnest weirdness. Blessed with a rich voice and an effortless poetic sense, **Cass** records have a charm beyond those of his fellow singer-songwriter peers. Check it out.

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The Minus 5 Killingsworth CD

McColt (**Scott McCaughey** of **REM**) returns to his own full time passion and with this tasty new release picks right up where he left off — the cementing of his North West pop legacy! Joined by his usual stellar crew that includes — Peter Buck and members of **The Decemberists**, this album is an embarrassment-of talents, instrumentation, and hooks. Playful and precise, **McColt** can do it — all — college rock, 60's garage, pop punk and more!

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